PHILIP MORRIS U.S.A.

1988 PUBLICITY PROGRAM

DOREMUS PORTER NOVELLI

DECEMBER 18, 1987

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INTRODUCTION

The Richard Weiner Division of Doremus Porter Novelli has worked successfully for Philip Morris U.S.A. for the last six years. We have played a major role in publicizing event promotions and new brand introductions and have helped create new promotional programs.

Our agency is intimately familiar with all aspects of the Philip Morris business and over the years have strived to develop publicity campaigns that would generate the maximum exposure for all Philip Morris activities. We have worked in partnership with Philip Morris at auto races, country music concerts, tennis tournaments and pops symphonies. Through the time we have spent working on all aspects of Philip Morris U.S.A., we have developed a knowledge of your business and a commitment to your success that equals that of many of your employees and indeed we view ourselves as an extension of the Event Promotions Group.

We are well-versed in the intricacies and sensitivities of doing publicity for a cigarette company and we have fought hard and effectively to generate national publicity in an increasingly anti-smoking marketplace. A hostile media is making it harder and harder to achieve success but over the years we have learned how to work in this difficult arena.

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1987 was a banner year for publicity at Philip Morris. Marlboro Country Music generated national attention with a benefit concert for Vietnam veterans; Marlboro Auto Racing's two inaugural title events received extensive coverage; and the Virginia Slims Championships generated unprecedented publicity. In the final analysis, our partnership worked.

Now simply known as Doremus Porter Novelli, we're the same team as before, plus many added strengths. Our goal for this coming year is to use our knowledge and understanding of Philip Morris and the extensive resources of our agency and staff to surpass last year's achievements and generate even more exposure for Philip Morris U.S.A. in 1988.

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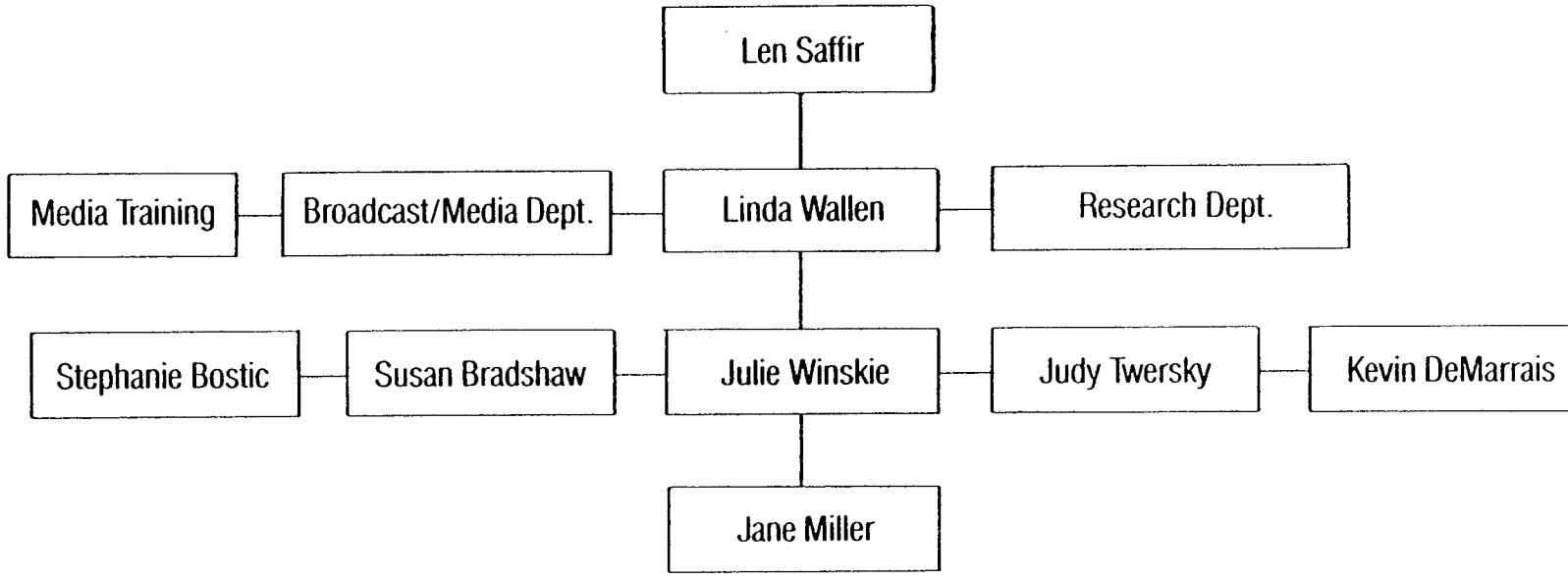
Philip Morris U.S.A. Account Team



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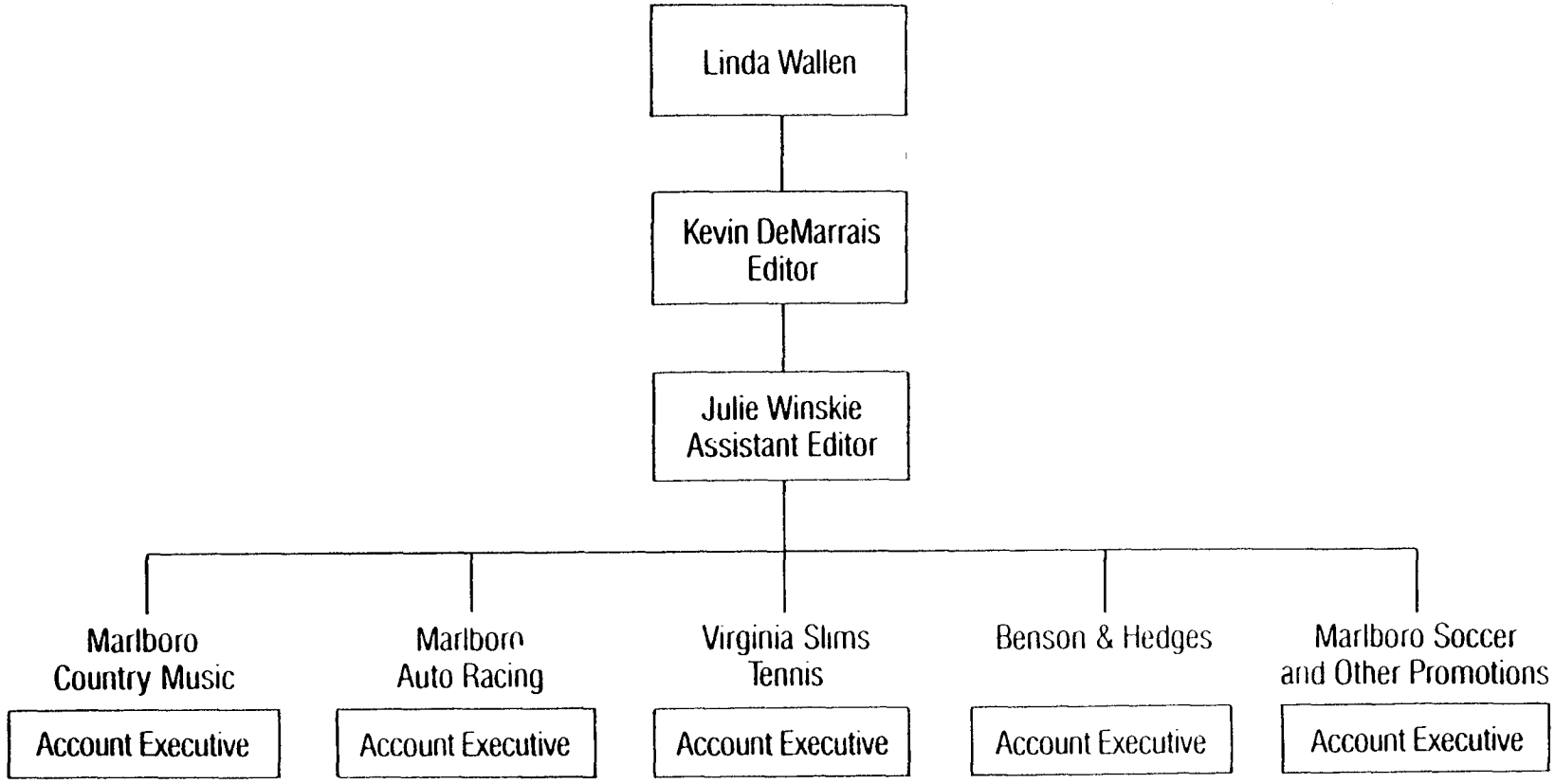
Philip Morris U.S.A. Editorial Staff



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PHILIP MORRIS U.S.A.

OBJECTIVES

- Generate extensive national publicity for each of the Philip Morris U.S.A. event promotions.
- Generate publicity for the promotions on a year-round basis in a wide variety of media outlets.
- Create opportunities to tie-in event promotions to retail.
- Generate exposure for each promotion in non-event markets.
- Position each brand in a leadership role within their specific promotional area.
- Develop publicity opportunities for any and all Philip Morris U.S.A. activities.

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STRATEGIES

To meet our objectives, we have devised the following communications strategies:

- Develop creative ways to expand and publicize the various event promotions.

- Create new events, ideas and angles that will provide opportunities for national publicity.

- Strengthen the affiliate network system to allow for greater communication of ideas and thus improved results.

- Research and monitor industry trends and developments to determine opportunities where Philip Morris can enhance the position of their specific event promotions.

- Extend publicity for each event promotion by developing and promoting other aspects of the program such as charity tie-ins and spokespeople.

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AFFILIATE RELATIONS

Electronic Newsletter

To improve communication within the affiliate network system and thus achieve greater publicity results, we suggest that our agency produce and disseminate an electronic newsletter on each brand that will be sent to affiliates on a regular basis. The newsletter would contain the following ideas:

- Upcoming placements
- Story ideas
- Changes in the media, new media outlets
- Industry news
- P.R. tips
- Pitfalls to avoid

Separate newsletters on Marlboro, Virginia Slims and Benson & Hedges would be distributed on Slimstat to the appropriate affiliates on a weekly basis during the height of each event promotion and on a biweekly basis during each event's off-season.

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Canned Releases

A set of 'canned' pre-event releases would be created by the agency for each affiliate to distribute prior to any event promotion. Marlboro Country Music already has a set of canned releases that are used to publicize the talent round-up and concert. Racing, soccer and tennis and Command Performance should have their own set of such releases to help generate pre-event publicity.

Affiliate Publicity Guidelines and Idea Book

An affiliate handbook with guidelines, releases and ideas has in the past been distributed to Marlboro Country Music affiliates. We suggest that an affiliate idea book be put together for each event promotion that would contain:

- Story angles, ideas
- Examples of unusual placements - photos and story
- General PR guidelines
- Feature information on the athletes or entertainers associated with the promotion

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The books will be compiled by the agency, with input from the affiliates.

Ideas would be updated prior to each affiliate meeting and books would then be distributed at the meetings.

Affiliate Meetings

For future affiliate meetings, we recommend:

- Our agency take a much more active role in planning and helping to run the affiliate meetings.

- Structure the meetings more like a seminar or conference with a portion of the day featuring one or more of the following types of speakers:
  - -- Media representative
  - -- PR or marketing consultant
  - -- Sports or entertainment marketing expert
  - -- Speaker who would discuss an area such as creativity, or media training

Creativity Award

- Creativity Award: Our agency suggests that an award be given semi-annually to the affiliate with the most creative new idea for each brand promotion. The winner of the award would receive a small trophy or plaque.

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INTERNAL PUBLIC RELATIONS

It is, as you are well aware, extremely important to merchandise the terrific results from each of the brand promotions internally so that Philip Morris management is aware of what is being achieved.

To do this, we suggest:

Video Documentaries

- Following a very successful promotion, such as the Championships or the Vietnam concert, a video documentary should be compiled that shows the publicity highlights and footage from the particular event. The tapes would not be simply a compilation of highlights but would actually tell the story of the event promotion. Every tape would be produced in VHS quality so that copies can be given to Philip Morris management to view at home. Copies would also be sent, as appropriate, to people in the industry organizations and sanctioning bodies for their review. Tapes could also be sent to the Philip Morris plant cities to be shown to groups of key executives.

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Philip Morris Testimonial Dinner

- Through all its event promotions, Philip Morris has developed a tremendous roster of various athletes and entertainers who are associated with the event promotions. As another means of promoting event promotions internally and as a means of possibly generating additional publicity, we suggest that Philip Morris hold an annual testimonial dinner that would honor several of the key Philip Morris celebrities. The honorees could receive a plaque and money that would be donated to their favorite charity. In addition, photos of these honorees, or a plaque with their names could be hung in 120 Park Avenue, creating a mini Philip Morris Hall of Fame.

  The dinner could be held in the ballroom of a New York City hotel and in addition to Philip Morris executives, key area sales people and others could be invited. We would also invite select members of the press to cover the dinner and conduct one-on-one interviews.

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ADVERTORIALS

In 1987, Marlboro Auto Racing participated in several advertorials in USA Today to publicize the racing program. The agency recommends that advertorials be used to promote each of the Philip Morris event promotions as appropriate, in 1988. Possible advertorials could include:

• Special on B&H superstar tour	USA Today People Magazine
• Special on V.S. Championships and LVA	USA Today Sports Illustrated
• Special on 1988 MCM tour and Second Harvest	USA Today Rolling Stone People Magazine

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RESEARCH

Each account person will be responsible for keeping the coordinators and managers up-to-date on industry developments and trends on a daily basis. Each account executive reads the industry trades and journals regularly and is in constant touch with the media in their respective fields and will keep Philip Morris management informed, verbally and through written reports, as to any developments and news in the industry.

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AGENCY/CLIENT COMMUNICATIONS

To foster increased communication between our agency and Philip Morris, we will be responsible for initiating the following activities:

- Monthly activities reports

- Biweekly status reports/idea memos containing the following information:

  - Status of national placements
  - New ideas/suggestions for generating publicity
  - Industry developments and trends to note

- Weekly meetings between account executives and Philip Morris public relations coordinators and managers

- Regular meetings between agency management and Philip Morris managers and director

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VIDEO CAPABILITIES

Video Library

Doremus Porter Novelli will be responsible for creating and maintaining a video library for all Philip Morris U.S.A. event promotions. This video library will be accessible to the Philip Morris public relations affiliates, as well as to the sanctioning bodies associated with the various event promotions and to the media. The library will include:

- Television segments on the various event promotions and interviews with artists and athletes

- Footage from each of the event promotions

- Behind-the-scenes and feature footage on several of the key celebrities associated with the event promotions and on the events themselves. The agency recommends that this footage be compiled for each of the event promotions and be made available to the press as needed. This would be primarily human interest material and could include:

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- "Day in the Life of..." footage of several of the Indy Car drivers, tennis players or country music stars at their homes.

- "Behind the scenes" footage of how an Indy car is put together or how a country music concert is staged.

The agency would put together a list of all the footage available in the video library which would be distributed to the affiliates and updated on a regular basis.

Home Videos

While we are well aware this next section is a grey area and may not be possible to execute, we suggest it simply because with over 40% of all TV households in the United States owning a VCR, home video has become a very effective way to reach consumers nationwide. We suggest that Philip Morris consider producing home videos that relate to various event promotions. There are a number of appropriate topics among the existing promotions, including a video offering tips to tennis players, a video featuring a Marlboro Country Music concert and a video on safety tips in driving.

Home videos would be excellent to use for retail promotions either at point of purchase or at the sweepstakes level. Videos could also be made available for sale or rental through retail video outlets nationwide.

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Packaged Sound Bites

If it is possible to do, an effective way to merchandise an interview with a celebrity spokesperson around the country and garner publicity in additional markets is through packaged sound bites. To do this an interview is taped and sent to radio stations around the country to localize and air.

For instance, sound bites from an interview with Marlboro Country Music artist Randy Travis could be sent to radio stations in targeted concert markets. The bites would be accompanied by a list of the questions that were asked so that the radio announcer can localize the interview and make it seem like Randy was actually in the studio.

These packaged sound bites are an excellent way to tap into a market where an artist or athlete won't be doing a media day but is still an important market. This could, for instance, be used very effectively to reach some of the smaller markets on the Marlboro Country Music Tour.

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Video in Movie Theatres

A new development in the area of communications that could be applicable to Philip Morris' event promotions, is the production and distribution of video news releases to movie theatres to be shown as 'shorts' prior to the full-length film. A service called The Popcorn Report is an audio/visual 'magazine' featuring video news releases which have been specially produced for showing in movie theatres. The films feature a short subject, such as the growth of Indy Car racing in the United States, with a brief and casual product or service mention.

Inflight Entertainment

Another effective use of video that can further promote Philip Morris' event promotions is the video that is shown on many of the airline's inflight programs. The inflight entertainment often incorporates news magazine type of programs that feature video news releases and other product-oriented footage. In addition, many airlines are now featuring video in their departure lounges in airports. These are both areas that could provide excellent visibility for videos featuring Philip Morris' various event promotions.

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MEDIA RELATIONS

To improve and increase contact between Philip Morris and the media, we recommend:

- Monthly Power Brunches

  Organized by DPN, these brunches would take place one weekend every month at a different restaurant around town. The guest list would include a select number of editors and producers from national media outlets. It would offer an excellent and unique opportunity for the media to interact with Philip Morris executives in a relaxed and casual setting without the pressure of deadlines or phone call interruptions. It would also serve to generate both goodwill and good potential for future placements.

- Media Lunches

  DPN will continue to arrange lunches during the week with editors, reporters and producers from national media outlets in order to meet with Philip Morris management and keep them apprised of upcoming events.

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- Attendance at PR Industry Functions

  DPN will be providing Philip Morris with a monthly calendar of upcoming special events designed to offer an update on what is happening in the industry. Each month, there will be special recommendations made by DPN, highlighting events that are deemed most relevant and worthwhile.

- Speaking Engagements

  DPN will be working to develop opportunities for speaking engagements at industry conferences and seminars for appropriate Philip Morris managers. This will serve to increase both media exposure as well as generate new publicity opportunities.

- By-Lined Articles

  DPN will be creating by-lined stories by appropriate Philip Morris personnel and submitting them for publication to tobacco and marketing trades as well as tennis, auto racing and music trades. This will serve to further expand awareness and visibility of Philip Morris' aggressive marketing programs.

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VIRGINIA SLIMS

OVERVIEW

The 1987 season proved to be another successful year for the Virginia Slims Championship Series. It was also an appropriate year for Virginia Slims to introduce their new campaign and slogan, "Every Woman Deserves a Shot at the Top."

Several of the younger players on the tour such as Steffi Graf, Gabriela Sabatini, Lori McNeil and Katerina Maleeva reserved their places at the top of women's tennis. Graf earned the ultimate shot at the top by replacing Martina Navratilova as the number one ranked player in the world.

The media, although still gracious to the veterans of the tour, were infatuated with the successes of these new faces. And because of this, we were able to create extraordinary national publicity.

In the following pages, DPN has outlined a comprehensive publicity program that includes projects successfully executed in 1987 to be continued in 1988, and new project ideas designed to generate extensive national exposure for Virginia Slims tennis.

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OBJECTIVES

-- Increase national publicity of the Virginia Slims Championship Series off the sports pages

-- Create additional pre-tournament publicity

TARGET AUDIENCE:

-- Forward-thinking, upbeat females

-- Female smokers, 18-35

-- Young black female smokers

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

STRATEGIES:

In order to meet our objectives, DPN has devised the following communication strategies:

-- Develop feature story ideas about players participating in activities off the tennis court.

-- Create promotional programs/events that have national publicity potential and can generate publicity off the sports pages.

-- Make Literacy Volunteers of America (LVA) synonymous with Virginia Slims.

-- Reinforce the Virginia Slims brand image as forward thinking and upbeat.

-- Develop programs to reach target audiences in non-Virginia Slims tennis markets.

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TACTICS:

CORE MEDIA PROGRAM

Press Kit

Development of a national press kit containing general Virginia Slims information as well as information on each of the players is essential. This is a good tool to have on hand for press when they request information and to send along with additional supporting material to interviewers and feature writers as background. A comprehensive press kit with accurate information is also a good way to encourage media to utilize Virginia Slims account personnel for facts and background on women's tennis year-round and not just during the Championships.

The national press kit would contain the following information:

-- Press release announcing the 1988 Virginia Slims World Championship Series
-- Fact sheet outlining the history of Virginia Slims Series
-- Biographies of the top ten ranked players
-- Press release on Virginia Slims involvement with Literacy Volunteers of America (LVA)
-- Individual backgrounder on LVA

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-- Press release describing the Virginia Slims bonus pool

-- Photos of major players

Media Days

DPN will continue to arrange and handle national media days for players. In addition to national print features, we will arrange national radio and television appearances, concentrating on broadcasts with the greatest exposure, such as "Today," "Good Morning America" and "Late Night with David Letterman."

SPECIAL EVENTS AND PROJECTS

LITERACY VOLUNTEERS OF AMERICA (LVA)

DPN recommends that the following projects be considered in support of Virginia Slims' commitment to LVA.

Press Conference - We recommend Virginia Slims hold a major press conference/luncheon to announce LVA as Virginia Slim's official charity. It would take place at a popular and prominent restaurant in New York City at the end of January as a kickoff to the '88 Series season. Featured speakers would include key Philip Morris representatives; Ruth Colvin, the founder of LVA; Billie Jean King (official spokesperson), and another celebrity such as Sylvester Stallone who is very involved with literacy projects. A student who has learned to read and write based on the help received from LVA should also be included in the press conference and would be a good media draw.

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Because of the celebrity participation and the subject matter, the press conference would generate national media attention off the sports pages in newspapers, wire services, national magazines, local and network television and radio.

In addition, we would work with syndicated national columnists such as Liz Smith, who is a supporter of LVA, to develop column items about the press conference.

Press Kit - DPN recommends that a generic LVA press kit be created that would consist of:

-- Press release on the history of LVA

-- Press release announcing LVA as Virginia Slims's charity for 1988 and outlining the program

-- Fact sheet about the Virginia Slims Championship Series

-- Several brief case studies: successes of people who learned to read and write with the help of LVA

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These kits would be distributed at the press conference/ luncheon, sent to media and provided to affiliates when they are developing promotions or placements around local LVA events. In the latter case, press releases providing local case studies would replace case study releases directed to national media.

Bookmark - DPN recommends designing a free bookmark that would give the history of LVA, in brief, and list statistical information on the number of adults in this country who cannot read or write as well as figures on the numbers of people LVA reaches/helps. The bookmark would also contain the Virginia Slims logo and credit it as a major sponsor of the fund.

A press release announcing the availability of the bookmark would be distributed to newspapers, magazines, radio and television as well as to syndicated columnists that have "freebie" columns.

The bookmark could also be distributed at libraries, local tournament sites where there is an LVA booth and the press room at the Championships.

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HONORARY AWARD/THE "GINNY" AWARD

DPN recommends that Virginia Slims develop a "Horatio Alger"-type of award, promoting the campaign slogan "Every Woman Deserves a Shot at the Top," to honor women who have achieved major success in their respective fields or who are "rags to riches" success stories. This annual award would go to three women who would be selected by a panel of judges set up by Virginia Slims. The actual award could be patterned after the Virginia Slims logo "Ginny" and named as such.

All recipients would be honored at a formal banquet held at a prominent New York hotel. Money raised from the banquet would go to LVA. National publicity would be generated because of the notoriety of the women being honored. DPN would work with major magazines and other national media outlets to publicize the event.

Initial press releases would be written to announce the award and name the panel of judges. This would serve to build anticipation for the event and subsequent press releases would be disseminated announcing the award winners for 1988.

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MEDIA/BEAUTY TRAINING SEMINAR

The beauty make over seminars and media training sessions scheduled in 1988 provide an excellent opportunity to generate off-sports publicity for Virginia Slims.

The seminar would be covered by lifestyle and fashion/beauty editors of local newspapers and also has the potential to generate national features.

These make overs could also serve as an opportunity to develop packaged audio and video interviews with the players (ten questions and answers for example) to be distributed with a script to feature and sports broadcast media across the country. Such packaged interviews are highly successful in generating coverage and could easily ensure credit.

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BILLIE JEAN KING'S BOOK

We suggest that Virginia Slims capitalize on the release of Billie Jean King's upcoming book by organizing the following events. Since Ms. King is so endeared to Virginia Slims and since she is such a public figure, Virginia Slims association with the book could result in much national and local publicity for the brand.

Book Author/Luncheon

Virginia Slims could sponsor a luncheon at a New York City literary haunt such as the Algonquin Hotel in honor of Billie Jean King and her new book. The luncheon would take place when the book is first released (or just prior) and autographed, first editions would be available.

Interested press would include book-review and literary editors, columnists and lifestyle, feature and sports writers.

Book Excerpts

In addition, Doremus Porter Novelli would also work with our contacts to generate column items from book excerpts prior to its release. If Virginia Slims could ensure exclusive excerpts, "jackpot" placements could result.

Spokesperson

While Virginia Slims will most likely get credit in local book tour interviews, Billie Jean King's book provides an excellent opportunity for Virginia Slims to schedule additional media days in non-book tour markets.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

UPDATE NEWSLETTER

As we have discussed, the current UPDATE Newsletter needs to be revamped into a more informative and timely news piece that can be disseminated to the media on a regular basis. To be effective, a Virginia Slims newsletter should contain useful facts, information about upcoming tournaments and other information to which the media would not otherwise have access.

We recommend that our agency be responsible for creating a new Virginia Slims newsletter and then writing this piece and distributing it to the national media as well as to the affiliates on a regular and timely basis.

We suggest that the newsletter be disseminated approximately 1-2 weeks prior to every Series Tournament and that it contain specific preview information about that tournament, as well as overall Series point standings and some feature material.

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Following is a suggested release schedule for mailing these newsletters:

Release Date	Subject
January 25	Virginia Slims of Dallas
February 1	Virginia Slims of San Francisco
	Virginia Slims of Oklahoma
February 8	Virginia Slims of Washington
	Virginia Slims of Kansas
February 15	Virginia Slims of Arizona
February 22	Virginia Slims of Florida
June 27	Virginia Slims of Newport
July 4	Virginia Slims of San Diego
July 18	Virginia Slims of Los Angeles
September 19	Virginia Slims of New Orleans
October 3	Virginia Slims of Kentucky
October 10	Virginia Slims of Indianapolis

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WORKING WOMEN CLINICS

An ideal way to generate additional exposure off the sports pages at off-season times in non-tour markets, is to create tennis clinics for working women. The clinics would be held on a trial basis for one week in a few key markets weekdays from 6 - 8 A.M. The emphasis, tying in with the new slogan, would be on fitting in quality tennis time in a busy achievement-oriented working woman's schedule. Added enticement for enrollment could be a mini-competition at the end of the week with the winner receiving tickets to New York City for the finals of the Virginia Slims Championships. Nominal enrollment fees could go to LVA.

An event or series of events of this nature could generate national feature publicity in women-oriented columns and magazines as well as tremendous local publicity. Appearances by a player at a clinic would also greatly enhance coverage.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Virginia Slims Theme

Development of a theme for the Championships and 1988 season in general is an excellent way to generate additional interest and publicity for the program. "Virginia Slims Celebrates the World of Women," "Virginia Slims Celebrates the International Woman" or "Virginia Slims Women of the World" are themes that would tie-in with the international flavor of the tour players and also create another media angle. Similar to the "Original Nine logo," the theme could be used on press kit covers and in appropriate signage.

Travelling Exhibit

To reinforce the 1988 theme, a travelling photo and board exhibit would be organized featuring photos of Virginia Slims players from various countries and information on the history of women in their country. Being careful not to make it too political or heavily women's rights oriented, the display could focus on women or women's roles in major historical events/eras, highlighting any particularly noted figures.

The display would travel to tour sites as well as generate broadcast and print publicity in local markets and possibly on a national scale.

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THE 1988 VIRGINIA SLIMS CHAMPIONSHIPS

Media Tournament

DPN recommends holding a tournament for the media during the week prior to the Championships at the Manhattan Plaza Club. This would provide an opportunity for Virginia Slims management and media representatives to talk about the upcoming Championships, and it would be an excellent way to develop pre-tournament publicity. Involvement of a Virginia Slims player (or players) will greatly enhance media attendance.

Draw

The announcement of the tournament draws can potentially garner much media attention, however the draw is only a real "hook" for the media if a player (or players) is there for interviews and comments following the announcement.

If players are not available in person, video and audio hook-ups could be arranged from any location to enhance media coverage. This is also an "easy" public appearance for the players, which might encourage them to participate in the event.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Virginia Slims Banquet

The 1988 Championship banquet should be developed into the event of the tennis season.

Using our agent contacts, DPN recommends getting a popular celebrity who is a major media attraction as master or mistress of ceremonies.

We would work with media to generate publicity (column items) during the week of the Championships and to secure a photo and placement from the banquet in major national outlets such as People magazine or the "People" column in New York Daily News.

Development of a dynamic music video with highlights of the '88 Virginia Slims Championships Series would enhance the event. Incorporated in the video could be spectacular points, a lipsync performed by some of the players, blunders of the year and television clips of major news stories. The video could also be packaged for distribution to sports and feature anchors for use in broadcasts.

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U.S. Open

In stealing a little thunder from the U.S. Open, DPN suggests positioning the Virginia Slims hospitality reception invitation as the "hottest" ticket in town. Key media would be invited to help garner positive publicity for Virginia Slims and the Championships. The event provides an opportunity to determine the media's needs for phoners, interviews and media days with players, and to make them aware of plans for the week of the Championships.

As an additional draw, a major announcement, such as the prize money for the Championships, would be made at the event.

CELEBRITY PRO/AM EVENT

Celebrity Pro/Am tennis tournaments have proven to be excellent vehicles to garner off-sports publicity. Therefore, DPN recommends that in 1988, Virginia Slims sponsor such an event for the benefit of Literacy Volunteers of America, which would be an added attraction for attendance and publicity.

On behalf of Virginia Slims, DPN would work with agents of celebrities such as Bill Cosby (who has expressed interest), to secure their participation and would coordinate activities.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The tournament would be held in New York City sometime between the U.S. Open and the Championships, and would serve to generate excitement and publicity prior to the tournament.

An event of this scope creates national attention from the media because of the celebrity participation. As a result, it is another opportunity for Virginia Slims to move off the sports pages and make headlines, both locally and nationally, in newspapers, magazines, television and radio.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

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1988 VIRGINIA SLIMS PUBLICITY PLAN

OBJECTIVES

Increase national publicity of Virginia Slims and the Virginia Slims World Championship Series off the sports pages.

Create additional pre-tournament publicity

AUDIENCE

Forward-thinking female smokers 18-35.

Female smokers in non-tennis markets.

STRATEGIES

Create promotional programs/events that have national publicity potential and can generate publicity off the sports pages.

Make Literacy Volunteers of America synonymous with Virginia Slims.

Maintain contact with media representatives on a daily basis to keep abreast of stories being developed and to suggest story ideas.

Develop programs to reach target audiences in non-Virginia Slims tennis markets and make Virginia Slims as well known there as in tennis markets.

Reinforce the Virginia Slims brand as forward-thinking and upbeat.

Develop feature story ideas about players participating in activities off the tennis court.

TACTICS

Core media program
- generic press kit
- media days

Literacy Volunteers of America (LVA) publicity program
- announcement at major press conference naming LVA as Virginia Slims 1988 charity
- design and distribute bookmarks, courtesy of Philip Morris/Virginia Slims, detailing facts about LVA
- celebrity pro/am to benefit LVA

Beauty/media training seminar

Create and publicize first "Ginny" Award and banquet.

Billie Jean King
- book/author luncheon
- book excerpts
- spokesperson

Update Newsletter

Working Women Clinics

Virginia Slims Theme

Travelling Exhibition

Virginia Slims Tennis Championships
- generate pre-publicity
  - -- U.S. Open
  - -- media days
  - -- story placements
- media tournament
- annual banquet

Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

BENSON & HEDGES COMMAND PERFORMANCE

OVERVIEW

The Benson & Hedges Command Performance sponsorship program is unique from other Philip Morris brand promotions in that it acquires the title sponsorship rights to existing art and entertainment events. Often this presents the challenge of ensuring that the concerts/performances become known in the eyes of the public and the media as Benson & Hedges Command Performance events. As Benson & Hedges does not always own the promotion, artist appearances and publicity are often more difficult to obtain.

The 1987 Command Performance season found innovative ways to circumvent the problem. Capitalizing on the advertising theme "quality matters," Benson & Hedges provided unique performance enhancements to several Symphony Pops concerts, distinguising the Benson & Hedges concerts from each of the symphonies' regular seasons. New video technology and ballroom dancers were among the themes that helped promote the Pops performances in the press.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The Larry Carlton and Yellowjackets jazz tour featured artists who were relatively well-known and not overexposed to the media, making them good publicity draws. In addition, the artists were receptive to sponsorship credit and often gave Benson & Hedges identification in media interviews.

In the second year of sponsorship, a superstar music event or tour along with a variety of other art and performance sponsorships will help the unique concept of Benson & Hedges Command Performance take form with the media. Expansion of the program beyond the music arena will assist in publicizing the sponsorship story not only with the entertainment press, but also with the business media.

What follows is a comprehensive communications program designed to capitalize on the multi-faceted aspect of the sponsorship and to address the publicity obstacles mentioned above. The program outlines public relations objectives and strategies including specific activities Doremus Porter Novelli will implement to garner optimum publicity for the Benson & Hedges Command Performance sponsorship.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

OBJECTIVE

-- The overall goal of the Benson & Hedges Command Performance 1988 communications program is to generate maximum national publicity on the sponsorship in general and on each of the individual programs.

TARGET AUDIENCES

-- Both male and female consumers with a slightly stronger attraction among females who comprise about two-thirds of the brand.

-- Age range is from mid-20's to mid-30's with 37 as the average age.

-- Benson & Hedges has primarily an urban audience clustered in the top or "A" markets.

-- Key geographic regions include the South, Florida, Texas and the West Coast.

-- As indicated by the brand advertising, Benson & Hedges consumers tend to be a more sophisticated "tastemaker" audience. The tag line "because quality matters" appropriately embodies the premium consciousness of the brand consumer.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

STRATEGIES

The following strategies comprise a comprehensive publicity campaign based on the core program from 1987 with some new innovative ideas designed to reinforce the overall goal. Strategies to support the overall publicity objective include the following:

-- reinforce the unique concept of Benson & Hedges Command Performance's umbrella-type sponsorship in the trade and consumer press.

-- reinforce the connection of Command Performance with high quality art and entertainment events. (i.e. emphasize the "quality matters" image.)

-- position Benson & Hedges, through Command Performance, as a leading force with innovative ideas in the entertainment and marketing industries.

-- maximize relations with public relations, advertising, marketing and tobacco trade media.

-- develop Command Performance programs to include retail promotions and customer hospitality where possible.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

TACTICS

The following elements comprise our proposed publicity activities for Benson & Hedges Command Performance. They are divided into two main categories: the core program tactics, which include existing and potential projects in the works, and a menu of new and unique promotions to support the central "superstar" entertainment program.

CORE PROGRAM

Existing and Potential Promotions

Doremus Porter Novelli would develop, expand and implement publicity programs for any of the Command Performance events which may be continuing from 1987 such as the Symphony Pops Series or the proposed SuperBand Jazz Tour. The publicity focus for the individual events (especially in the Pops Series) would be on any special production enhancements featured in the concerts and on artists/groups as appropriate.

The potential sponsorship of the Frank Sinatra, Sammy Davis, Jr., Dean Martin tour in 1988 poses endless publicity opportunities which DPN will develop into a full program if it comes to fruition. In addition, new ideas on how to maximize publicity without relying on the artists will be generated.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Examples of these types of events, which will be more fully developed as the program emerges, include:

Charity Benefit Ball

Benson & Hedges could announce their sponsorship of the tour and a national charity at a gala fundraising ball in New York City. Proceeds from ticket sales would be announced and artists might be willing to attend with a charity tie-in and enough celebrity guests in attendance also. Such an event could generate much media interest and perhaps serve as a vehicle for encouraging the artists to be more disposed to Benson & Hedges.

Video/Audio Packages

Another possibility for publicizing the tour is to interview each of the artists individually (location of their choice, 30 minutes maximum of their time) and package video and audio soundbites to be distributed to local markets. A question would be worded so that the artists would naturally reply using the sponsorship name, thereby ensuring credit. A script of questions would be included so that anchors at each station could actually "ask" the questions.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Business/Marketing Features

The 1988 Command Performance sponsorship poses unique opportunities for pitching business and marketing features with one year under its belt. The sponsorship now has a track record that makes it recognized among the trade press as an established marketing program. In addition, the unique projects and programs recommended in this publicity plan will reinforce that the sponsorship encompasses a variety of art and entertainment beyond music, with the common denominator being quality.

Business and marketing feature articles for Benson & Hedges Command Performance will continue to be pursued based on initial editor contacts in 1987 and DPN will continue to generate additional contacts in 1988. Whenever possible entire articles devoted to Benson & Hedges will be encouraged, however, opportunities for inclusion in round-up articles will not be overlooked. Interviews with Benson & Hedges spokespeople will also be encouraged.

Continued personal contact with editors is essential for generating such placements and every effort will be made to ensure that appropriate business, marketing and advertising contacts receive up-to-date information on the 1988 Benson & Hedges programs, activities and other promotions as they are announced.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Publications to pitch for such stories include Business Week, Wall Street Journal, Forbes, USA Today, New York Times, Los Angeles Times, syndicated advertising columns, marketing and advertising trades (Ad Age, Marketing Week, etc.), tobacco trades (U.S. Tobacco & Candy Journal, etc.) and others.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

PROPOSED PROGRAMS

The following are new and unique programs ideal for further developing the Benson & Hedges Command Performance sponsorship. Each project was developed to reach the Benson & Hedges target audience bearing in mind their age range and desire for premium entertainment. A variety of programs and mini-events are proposed to further emphasize the extension of Command Performance sponsorship beyond the "superstar" music programs.

Command Performance 1988 Guide to Art & Entertainment

Knowing Benson & Hedges's broad interests in art and entertainment, and knowing the need to convey this to the public, it makes sense to create some kind of national directory. We acknowledge that there are many of these-type of listings and books, however, we also know from our publicity experience that there is always a need for something new and different. Additionally, we also know the print media will be interested in such a guide and will retain the credit in mentions, as is evidenced by the Mobile and Michelin travel guides.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The development of a "Benson & Hedges Command Performance Guide to Art & Entertainment" is a perfect vehicle for associating the Command Performance name on a wide-spread public scale with both art and entertainment. The guide, which could become an industry standard like the Mobile or Michelin guides, would include listings of first-rate, top quality performing arts halls and schedules, museums, art galleries, jazz clubs, comedy clubs and any major special events or exhibitions (i.e. world's fair, olympic games, etc.) in the top 20 cities in the United States.

The guide could easily be incorporated into a point-of-purchase promotion similar to the Virginia Slims Book of Days and others. It would also be an excellent tool for marketing Command Performance within Philip Morris. Copies would be distributed to all employees since many of the cities listed would be plant cities or cities where operating companies are located, and therefore, cities where Philip Morris executives might often travel. The guide would also be useful for the Benson & Hedges sales force as a gift for customers.

A pocket-size "Benson & Hedges Command Performance Guide to Art & Entertainment" would have short mentions about each location and, if appropriate, a schedule of events such as

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

the symphony schedule for a performing arts hall. There would be no rating system for the listings as everything in the guide would be top quality suggestions. People would know when they use the "Benson & Hedges Command Performance Guide to Art & Entertainment" that it's not just a round-up of listings but a "crème de la crème" selection.

"The Benson & Hedges Command Performance Guide to Art & Entertainment" would easily appeal to the marketing and advertising trade publications and also to consumer press including syndicated writers, travel publications, women's magazines, in-flight publications, "Best Bets" columns and regional publications of the cities mentioned in the guide.

The development of this guide is ideal in extending the Command Performance name to "non-tour" towns on the entertainment side and also provides for "off-season" publicity when Command Performance entertainment events may not be occuring. Additional exposure could come from the guide appearing in bookstore windows, which often have seasonal or other themes such as travel.

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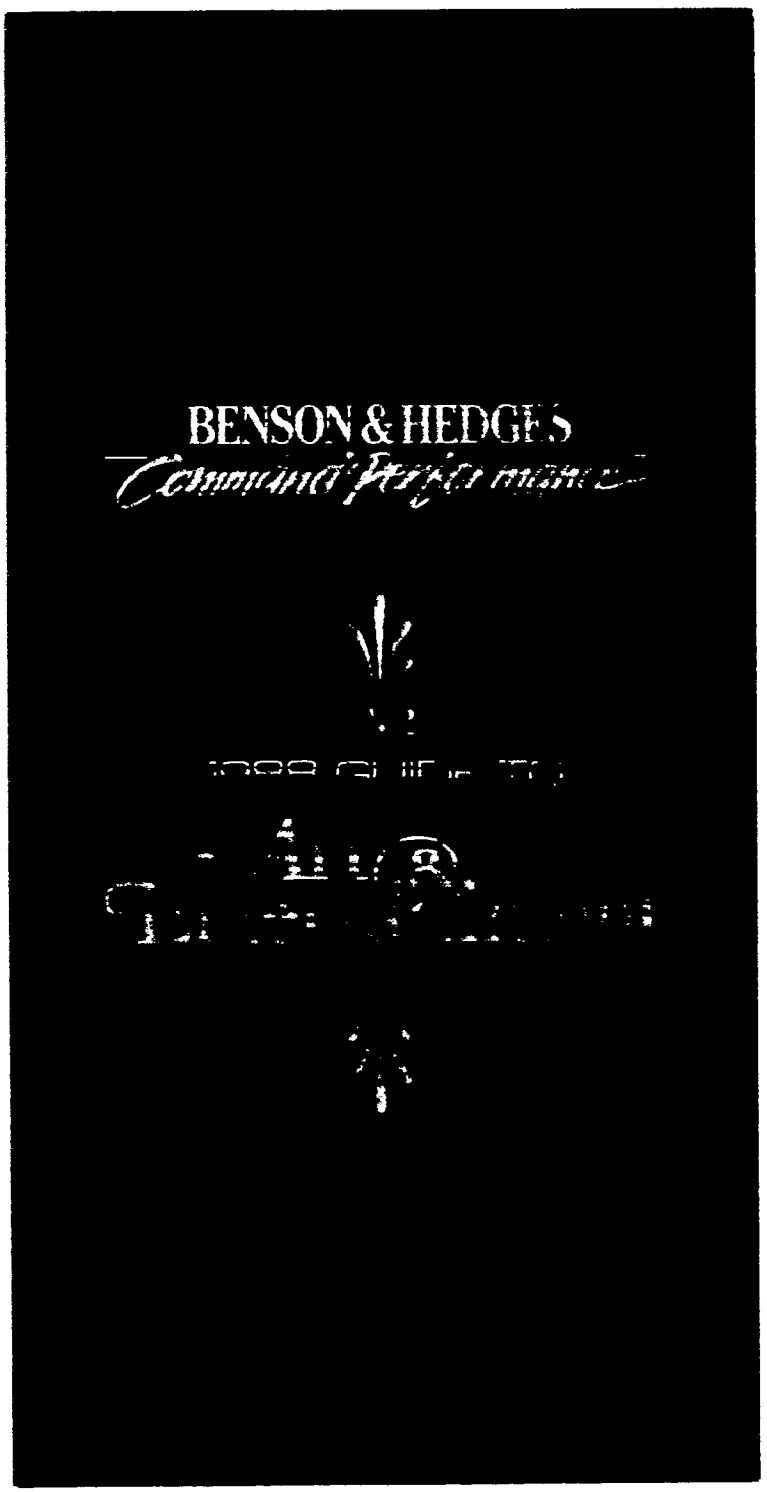
Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000



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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Command Performance Comedy Tour/Comedy Competition

The sponsorship of a Benson & Hedges Command Performance headline comedy act in well-known comedy clubs across the nation would emphasize quality entertainment and extend the sponsorship beyond music.

Comedy clubs have experienced a respectable growth resurgence in recent times and reach a young professional consumer audience which is a target market for Benson & Hedges. In addition, the cafe setting of comedy clubs is ideal for merchandise sampling and hospitality for customers.

Headline acts tour the "comedy club circuit" regularly and are often open to sponsorship -- many are even smokers. Most comedy clubs are mid-size, intimate venues and attract capacity crowds for headline acts as well as rising stars, with tickets selling out weeks in advance.

To expand the program and generate additional publicity, the tour could conduct amature comedy competitions in each local market leading to a national competition in a major market such as New York. Local and national celebrities would be the judges and media would be invited to attend the headline performance and competition. Publicity would also stem from appearances by the competition winner and from celebrity judges. Radio promotions with ticket giveaways would provide additional exposure.

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JULY 21, 1986

FORTUNE

BY BEN HARTE

CONNECTING WITH COMEDY

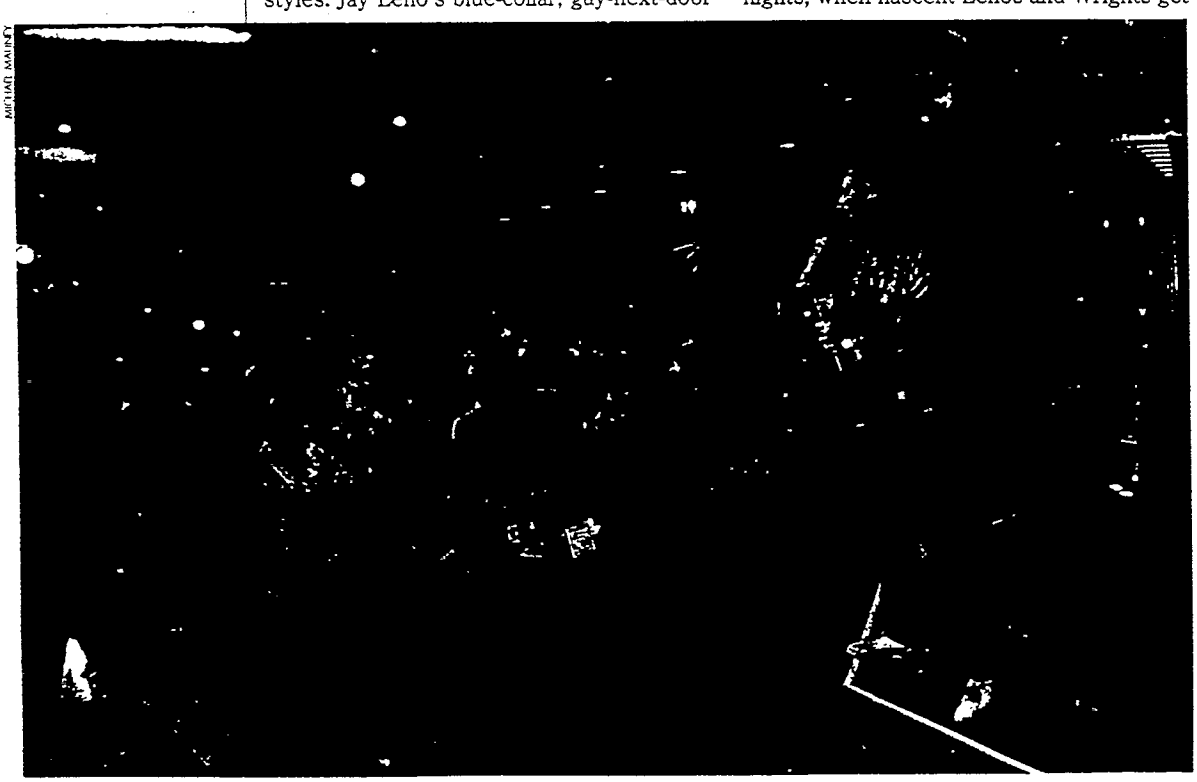
It's a bull market for comedy clubs, and travelers can enjoy the action in cities around the U.S.

■ Funny business is booming. In the past decade scores of comedy clubs have opened in the U.S., which is good news for frazzled business travelers. As a diversion, comedy is usually less expensive than the theater or symphony and easier to walk out on. It can also be enjoyed libation in hand.

Television created the demand, especially such programs as Johnny Carson's *Tonight* show and *Late Night With David Letterman*, which offer young comics the chance to make fools of themselves. Through their monologues, Letterman and Carson also established the predominant style of the Eighties. Rather than the old joke-with-punch-line format, it relies on a wry commentary on the day's events, public or private, along with the misadventures of growing up. In clubs, however, the routines are longer, more spontaneous, and more pungent with drugs, sex, and scatology than anything on TV.

Masters of the art practice it in a variety of styles. Jay Leno's blue-collar, guy-next-door musings on the exigencies of cut-rate airlines and obtuse tradesmen have made him the favorite performer on the comedy club circuit. Close behind come Steven Wright, known for his tortoise-paced delivery and nonexistent smile, and Emo Philips, whose semi-spastic locutions and grotesque sartorial tastes place him firmly in the court jester tradition. There are also comics who ramble funnily along while doing magic or juggling.

Clubs generally seat 150 to 200 people and fall into two categories. Headliner clubs have a set show time and feature three acts of roughly half an hour each—an opener, a middle act, and a headliner. Showcase clubs typically present new talent, though those on the coasts are more often showcases for established comedians vamping in front of network talent-spotters; acts follow one after the other until boredom or the local liquor laws send the patrons home. Most places devote one night a week to "open mike" nights, when nascent Lenos and Wrights get



MICHAEL MAINSEY

The setting is intimate at Byfield's, an 80-seat club in a corner of Chicago's Ambassador East hotel. Onstage are the rising young team of Steve Rudnick and, barely visible behind him, Lee Bowerman.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

up for ten minutes in search of glory.

Open-mike nights tend to bring cover charges down to no more than a couple of dollars. Otherwise tabs range from $4 to $6 weeknights to $8 to $12 weekends, sometimes with an additional two-drink minimum. A special headliner can push prices toward $20. Though many clubs are open seven nights a week, many are not; phone to elicit the latest information. All take major credit cards unless otherwise noted.

Perhaps the most surprising comedy club boom has been in the South. Much of the credit goes to three young entrepreneurs who opened the Punch Line in **Atlanta** in 1982. Since then they have opened nine more in other Southern cities, all following the same format. The headliners are usually graduates of Letterman and Carson, and in Atlanta, at least, the New South audiences are savvy. Canadian comedienne Lois Bromfield strikes the right note when she sarcastically says, "I love Beverly Hills because the people are so real and down-to-earth" (280 Hildebrand Drive; 404-252-5233).

The others, all but one under the same name: **Jacksonville**, Florida (904-737-9399), **Tampa**, Florida (935-4746), **New Orleans** (504-454-7973), **Mobile**, Alabama (205-479-5653), **Montgomery**, Alabama (205-277-3866), **Birmingham**, Alabama (The Comedy Club, 205-942-0008), **Greenville**, South Carolina (803-235-5233), **Columbia**, South Carolina (779-5233), and **Charlotte**, North Carolina (704-552-1744).

"I became a doctor because I like jewelry and sports cars, and I became a comedian because sick people are depressing," says physician-turned-comic Bill Miller. It's the sort of thing the blasé audience at the Laff Stop in **Houston**'s drop-dead River Oaks section wants to hear. Rib-tickling jugglers, hypnotists, and magicians also headline in this 300-odd-seat room (1952-A West Gray Street; 713-524-2333).

The Funny Bone, a 30-minute drive from downtown **St. Louis**, is another stop on the Jay Leno-schlepped-here circuit. A regular emcee is St. Louis radio personality Al Richardson, who will regale patrons closest to the stage with remarks such as, "Ever been this close to a black man before?" (734 Westport Plaza; 314-469-6692).

The largely suburban audiences at the **Cleveland** Comedy Club don't mind jokes about their city. "I'm glad to be here," says Ollie Joe Prater as he begins a relaxed and raunchy performance. "But then last night I was in jail in Nashville." The club is a slightly seedy room lined with hundreds of post-card-size reproductions of the *Mona Lisa* wearing every variety of leer and grin except her famous smile. The seats at the back are the best for bar service and are a safe distance from the stage (2230 East Fourth Street; 216-696-9266; no credit cards).

There is no safe distance from the stage at the relentlessly sophisticated Byfield's in **Chicago**'s Ambassador East hotel—80 patrons can be squeezed in with a push. Satire is popular, especially when provided by Chicagoan Aaron Freeman. "If men got pregnant, abortion would be a sacrament," he told an audience not long ago. Byfield's also books classic comedians like Mort Sahl (1301 North State Parkway; 312-787-6433; closed Sunday and Monday). Zanies, in Old Town, is the Second City's primary showcase, though it also attracts headliners such as Emo Philips. Former Chicago rock-and-roller Skip Griparis is a regular, with hilarious impersonations of singers from Desi Arnaz to Bruce Springsteen. Local artists provide acerbic insights into the byzantine dealings of Chicago's politicians (1548 North Wells Street; 337-4027; closed Monday and Tuesday).

The polite audiences at **Seattle**'s Comedy Underground in the Pioneer Square district laugh in the right places and answer the headliner's questions without trying to be overcute. The headliners are nearly all from the Carson-Letterman stable (222 South Main Street; 206-628-0303).

San Francisco's Holy City Zoo attracts experimenters and comics with new material; Robin Williams of *Mork & Mindy* fame made his debut in an open-mike session here, and he returns sporadically to try out new madness before exposing it to the airwaves (408 Clement Street; 415-386-4242).

Among the predictable targets at **Boston**'s Comedy Connection are academic matters, nuns, Jesuits, and the Hub's way with the *a* vowel sound. "I was passing MIT and got attacked by an irrational number," says a dour, open-mike comic. Steven Wright made his

Emcee Janette Barber warms up the crowd at Atlanta's Punch Line before the headline act. Above, Rick Overton, a veteran of the Tonight *and* David Letterman *TV shows, works hard for an audience likely to include talent scouts at the Improvisation in Los Angeles.*

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WAGS WAX WEIGHTIER IN SHOW WORLD

EVEN RUSTICS GET THE POINT

By JOE COHEN

The comedy revolution has made laughter a major growth area in show business and has produced a bonanza for comedy rooms, particularly in major cities.

It is, according to booking agencies, becoming a more accented feature in films and television. As a final note of acceptance, it has made its final crossover as a potent feature in fairs, indicating acceptance in the provinces.

Growth of comedy also is evident in the Intl. Comedy Festival held recently in Montreal in which 114 comedians from 15 nations competed in a 10-day jamboree. Out of this event is expected to come an arena show next year with an international roster of top comedy performers.

According to Robert S. Williams, president of Spotlite Attractions, comedy in the personal appearance fields will be a $750,000,000 to $1-billion business within the next year or so.

Fred Suss of the William Morris Agency reports his shop has produced a video reel of 30 young comics which is being sent to major film companies, networks, casting directors, commercials producers and others.

What's more, Suss reported, comedy clubs have gone interna-

(Continued on page 70)

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Wags Waxing Weightier In Showbiz

(Continued from page 69)

tional with the Canadian chain of Yuk Yuk Clubs. Domestically, there are Punch Lines in the South, the Midwest chain of Zanies, the Improvisation collection in the Southwest along with their clubs in Los Angeles and New York. Last two provide only token payments to talent, as does Catch a Rising Star.

Endurance Factor

Mark Felix of Intl. Creative Artists describes comedy as the discos of the '80s, but with a longer shelf life. Work in comedy clubs comes both as a reward for making good in other media and as a springboard for other media. Felix currently is touring the "Saturday Night Live" package with Dana Carvery, Dennis Miller and Kevin Nealon through niteries.

Various comedy clubs are playing host to Bob Goldthwaite, Howie Mandel, Sam Kinison, Steve Wright, each with an appeal to a different audience. Wright, he says, is for the yuppie trade, Kinison came from "Back To School," Mandel and Goldthwaite are for followers of silliness despite Mandel's dramatic accomplishments in the "St. Elsewhere" teleshow..

The "Saturday Night Live" package, Felix reports, also opened a new avenue for comedy. It's being bankrolled by Swatch Watches, believed to be the first new comedy show to go out under commercial auspices.

Attendance in most comedy clubs in the U.S. reportedly is excellent. Caroline's new Seaport, N.Y., spot has taken off in its brief existence. This club is able to get the pick of the availabilities locally inasmuch as it has the highest local payscale. Another spot which rates high with comics, although the scale is not as high as Caroline's, is Stand Up New York.

At this point, the highest payrates are for comics who serve as opening acts for top singers on the arena tours. Atlantic City and Las Vegas salaries, however, continue to offer the highest scale of all.

Williams points out the current accent on comedy is a revival of the situation 40 years ago when there were large clubs and vaudeville. Today's comedy revival also comes from the desire to release tensions.

A comic with experience, Williams said, can work 50-52 weeks a year and earn $100-300,000. He also says a small well-operated comedy club can gross about $1,000,000 annually.

Rivers Lucked Out

What's more, the comedy revival has resulted in a growing roster of the funny people and only one setback. Joan Rivers was assigned the difficult task of creating a new timeslot on a new network in face of the opposition of one of the strongest late-night names extant — Johnny Carson.

Fact that it didn't happen has not detracted from the strength of the comedy movement. She has come back as potent as she was on the high-pay comedy-casino circuit and elsewhere.

Another benefit to club operators lies in the simplicity of booking the zanies. There's no huge investment in sound engineers, few have music to rely on — just put 'em up in a nice hotel, pay 'em off and get a nice thank you.

Also, there's longevity in choosing comedy as a career. Alan King, Freddie Roman, Sid Caesar, Buddy Hackett, Jackie Mason and others have been around for many years, and it is predicted the newer crop might last as long — particularly since a comic has to be his own producer, sometime writer and ultimately a performer.

He also must learn improvisation to handle extreme situations. Comics have to know their craft exceedingly well, according to agency heads.

The crop of comics is on the rise and has developed distaffers such as Margaret Smith, Joy Behar, Rhonda Hansom, and recent male arrivals such as Jay Leno, Jerry Seinfeld, Garry Shandling, Yakov Smirnoff, Sherman Helmsley, Bill Maher and many others.

It's a happy set of circumstances for club operators, talent agencies and acts. They're laughing all the way to the bank.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Benson & Hedges Command Performance Blues

A series of blues performances in major markets would also be appropriate for the Benson & Hedges Command Performance sponsorship. Blues and jazz performances, even in small venues, continue to draw crowds as well as publicity. A test program could be implemented in a major market setting such as New York's Blue Note club or Chicago's Village Voice.

The nightclub setting is appropriate for merchandise sampling and draws target market audiences. Publicity would be obtained through the performances as well as through interviews with the artists.

Benson & Hedges Command Performance Street Performers

Throughout America, from the steps of New York's Metropolitan Museum to Fisherman's Wharf in San Francisco, there are thousands of multi-talented performers who are often unrecognized and have never been honored.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The development of a Benson & Hedges Command Performance Annual Street Perfomer Competition has tremendous potential as a publicity vehicle for recognizing these special entertainers. In addition, it again extends Command Performance beyond the core music program into another arena of quality entertainment. As with festivals, the open forum atmosphere provides an ideal setting for sampling.

DPN has conducted research on street performers and has found that the New York City MTA/Symphony Space subway performance auditions, which only involved music, attracted much publicity. In addition, the Rouse Company, which owns the South Street Seaport and other similar complexes, have organized street performances that attract much interest.

The Command Performance Street Performer Competition could expand on the above mentioned programs to include a variety of categories including dancers, mimes, jugglers, magicians, unicyclists and performance artists. By sponsoring contests at outdoor settings such as the South Street Seaport in New York, the Baltimore Harbor, Philadelphia's Waterfront, Savannah's River Street or San Antonio's Riverwalk, Benson & Hedges could give regional awards in a variety of categories possibly leading to a national competition winner. Celebrities or notables would judge, increasing publicity opportunities.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Additional publicity angles include signage from the performance stages and judging tables and from human interest features which could be developed around the entrants (e.g., a popular New York street band was recently hired by a major New York law firm to provide entertainment for an office party. With the right positioning, feature stories, television appearances and column items could have resulted.

The publicity potential for such an event is enormous both leading up to the local and national events and also after winners/finalists are chosen. The involvement of a charity also enhances chances of sponsorship mention.

Polo Sponsorship

Polo is fast becoming the game of "yuppies" and aspiring "yuppies," a fact that often draws much public and media attention. A test program of Benson & Hedges Command Performance Polo Match would reach the brand's appropriate target audience and has the potential to generate much publicity.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

If held in a polo club setting, merchandise sampling could take place, and it is an ideal venue for customer hospitality. The metropolitan New York area has many polo teams and facilities where exhibition matches could be arranged. A media education mini-seminar could be held prior to the match for general interest/feature media who might be interested in the uniqueness and recent public facination of polo, but do not know much about the sport itself. This type of education seminar could also be extended to the general public.

In future years, if the event is successful and continued, a clothing and accessory line (polo shirts, upscale leather goods, etc.) would be developed and could be merchandised in conjunction with advertising. A logo name would also be developed such as "Command Performance Polo Club" or "B&H Polo Club."

Benson & Hedges Command Performance Charity

The publicity potential for all the Benson & Hedges Command Performance projects and programs, both existing and potential, is endless. The involvement of a worthy and appropriate charity, however, enhances this greatly by off setting the sometimes perceived negativism of commercial sponsorship and by opening up new media outlets such as society and social comment columns and publications.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

'New Breed of Wealthy' Abandons Tennis for Polo

Continued from Page B1

syndrome a lot, so I don't talk about it much."

Polo has been booming as a spectator sport for the last five years, thanks in part to Prince Charles's sojourns to the United States. Not until recently, however, have large numbers of spectators begun riding onto the field as participants.

According to the United States Polo Association in Lexington, Ky., while the number of players in the nation remains small, it has grown about 50 percent since 1980, to 2,200, from 1,487. Moreover, the number of polo clubs has increased over the last seven years to 230, from 132.

'Part of the Leisure Revolution'

"It's become a more visible sport, and it's more accessible to more people," said William R. Hilliard, the executive director of the polo association.

To Major Dawnay, 54, an Englishman born in India and raised in Ireland, and a former captain of the British Army polo team, the rise of polo in the United States is "part of the leisure revolution."

The growing popularity of polo is particularly evident in southern California and Florida, but the New York area is another stronghold, particularly in the horse country of lower Fairfield and upper Westchester Counties.

One of the hubs for the sport is the Greenwich Polo Club here, at Conyers Farm, a 1,500-acre retreat for polo pros and aficionados.

A Mallet, a Helmet and 2 Ponies

The club was founded in 1983 by Peter M. Brant, a 40-year-old papermill heir and polo player who holds world-class championship matches on the club's two fields, each measuring 360 yards by 160 yards (roughly the equivalent of 11 football fields).

Conyers Farm has been on Major Dawnay's circuit for three of the last five years. He also conducts lessons in Jamaica, Australia, Ireland, Argentina and Palm Beach, Fla.

"The rich like to think that it's an elite sport," he said, "and when the Prince of Wales plays it you get the impression that it is only for the elite. But I'm not really sure how true that is anymore. It's not nearly as expensive as the world thinks it is."

With one exception — buying a horse — polo gear, which consists of a bamboo mallet, double-thickness polo boots, knee pads and a helmet with a faceguard, generally costs less than skiing equipment.

Polo ponies can cost from $2,000 to $30,000. But they also can be rented for about $25 per per chukker (one of the six seven-minute periods that usually make up a match). Two horses, though, are needed by each rider — polo rules state that the same horse cannot be used in consecutive chukkers.

'Not Just for Young Men'

"We also now have women playing polo," Major Dawnay said, "which is something we didn't see much of before, and the sport is one that can be played as one gets older. It's not just for young men."

"I've always been a rider, a hunter, a jumper," said Althea von Pein, 32, a student from Westport. "Now that it's opening up to women, I wanted to get involved."

Although some of his newer students confess that that they fit, at least partly, the stereotype of the young urban professional, others said that learning the game is a logical extension of their love for horses and equestrian sport.

"I don't think that typical yuppies really love animals," Mr. Weston said. "The Wall Street types, they treat an animal like an athlete, and the typical yuppie still probably is more likely to be found over at the tailgate parties rather than on the field."

Relentless Instruction

At the Greenwich Polo Club, the tireless Major Dawnay provides 30 hours of lessons over seven days. During the first day, much of the students' time is spent on a wooden horse practicing swings, digesting their teacher's relentless instruction and admonitions to watch and imagine their hand (not the mallet) hitting the ball.

By the end of the second day, students graduate to "ball-and-stick" games and pickup matches. Attaining the fast-paced and dangerous level of a high-goal polo player takes longer — much longer.

"At the end of a week of lessons, they will be able to play in a game," Major Dawnay said, "but they will probably miss more than they will hit."

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

An ideal social issue charity which would tie in appropriately with the Command Performance programs is the homeless. Relating to specific events, professional comedians have recently been associated with the homeless with their "Comic Relief" efforts, and the Benson & Hedges Command Performance Comedy Tour/Competition would be a natural tie-in. In addition, the Command Performance Street Performer Competition has an obvious natural connection to the homeless.

Specific charities which might be considered include a national organization such as the National Coalition for the Homeless and local charities in respective markets such as the Homes for the Homeless organization in New York City.

Command Performance Awards

To further reinforce the Benson & Hedges Command Performance connection to the homeless cause, annual Command Performance Awards would be organized to recognize individuals, businesses and other groups or organizations who have actively demonstrated a "Command Performance" act toward ending the homeless problem. Guidelines would be set forth so that the awards only honor active, long-term solutions to problems and not just superficial or temporary aid.

The awards could be announced when the charity is announced to distinguish the Benson & Hedges connection to the homeless cause from other corporate donors.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

BENSON & HEDGES COMMAND PERFORMANCE

OBJECTIVES

Generate maximum national publicity on the sponsorship in general and on each of the individual programs.

TARGET AUDIENCE

Brand Audience

- Male & female consumers (females comprise about 2/3 of brand)
- Mid-20's to mid-30's (37 is average age)
- Urban audience primarily in top or "A" markets
- Key regions: the South, Florida, Texas and the West Coast
- Quality concious "tastemaker" audience

Media

- Trade press (tobacco, advertising, marketing, entertainment)
- Consumer press (lifestyle, business, entertainment)

Other

- Internal Philip Morris
- Art and entertainment industry

STRATEGIES

Reinforce the unique concept of Command Performance's umbrella-type sponsorship in the trade and consumer press

Reinforce the connection of Command Performance with high quality art and entertainment events

Position Benson & Hedges, through Command Performance, as a leading force with innovative ideas in the entertainment and marketing industries

Maximize relations with advertising marketing and tobacco trade media

Develop Command Performance programs to include retail promotions and customer hospitality where possible

Expand publicity on Command Performance outside of the entertainment media

Publicize the Command Performance entertainment events without relying on the artists

TACTICS

Implementation of existing or potential events

- Symphony Pops Series
  - Publicize unique performance enhancements
- SuperBand Jazz Tour
- Sinatra, Martin, Davis Tour
  - Charity ball to announce sponsorship
  - Package video/audio soundbites
- Business/marketing features
  - Established sponsorship now
  - Focus on variety

Development of new events/promotions

- Benson & Hedges Command Performance 1988 Guide to Art & Entertainment
  - Associates Command Performance with a variety of art and entertainment
  - Good retail tie-in
  - Internal Philip Morris attention
  - Wide press appeal
  - Off-season and "non-tour" market publicity
- Command Performance Comedy Tour/Competition
  - Young, professional audience
  - Ideal for merchandising/hospitality
  - Many publicity angles
- Benson & Hedges Command Performance Blues
  - Good sampling/hospitality
  - Reaches target audiences

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

BENSON & HEDGES COMMAND PERFORMANCE

OBJECTIVES

TARGET AUDIENCE

STRATEGIES

TACTICS

- Benson & Hedges Command Performance Street Performers
  - Many publicity angles
  - Good sampling
  - Reach key markets
- Polo Sponsorship
  - Target audiences/key markets
  - Unique event
  - Good media draw
  - Strong potential retail aspect
- Command Performance Charity
  - Increases publicity potential
  - Increases chances of artists cooperation
  - Appropriate tie to many specific events
- Command Performance Awards
  - Reinforces charity connection
  - Good publicity potential
  - Emphasizes "quality" solutions

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MARLBORO COUNTRY MUSIC 1988 PROGRAM

OVERVIEW

1988 will be the year for country music! With its new breed of stars and up and comers, Nashville is quickly regaining its prestige in the music industry. Record sales are back above the $200 million mark and there are currently more than 2000 country music radio stations in the United States.

According to David Zimmerman, USA TODAY reporter and 1987 winner of the Country Music Award for the best editorial coverage of country music, "Country is having its best year yet -- suddenly it seems to be everywhere -- morning news shows, mass market magazines, TV and even -- to everyone's surprise -- top 40 radio, we're talking chic."

Most importantly, we feel that 1988 will be the year that Marlboro Country Music assumes its role as THE leader in country music tours and promotions.

By taking Marlboro's 1988 tour schedule into consideration along with the current success of the country music industry, we are confident that this will be the year for Marlboro to establish itself as THE leader in country music promotions -- a leader in bringing new stars to the public, through both "baby acts" and the talent round-up, and a leader in bringing the best country music tour, both talent-wise and production-wise, to the American public.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

By signing a number of the "rising stars" to the 1988 tour along with country music's "living legends", Marlboro has shown keen insight into who's hot in the country music scene and is quickly positioning itself within the country music industry as a knowledgeable promoter and developer of new talent.

Through a variety of publicity tools, special events and marketing techniques, the Agency will work with Marlboro Country Music to assure that it is acknowledged as the leader in country music tours both by the public and industry leaders.

OBJECTIVES:

-- To assure that Marlboro Country Music is recognized among the public, the country music industry and the media, as the leader in country music concerts and promotions

-- To position Marlboro as both a promoter of new talents and a leading force behind bringing the best of country music to the American public

-- To generate national publicity for the 1988 Marlboro Country Music Tour

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

TARGET AUDIENCES:

-- The general public; specifically within Marlboro's demographics -- men and women age 18-34

-- Industry leaders

-- The media

STRATEGIES:

-- Provide the public with a greater awareness of country music and more specifically, educate them about Marlboro Country Music's role in making a wide range of artists available at a nominal fee

-- Reinforce to industry leaders that Marlboro Country Music is more than a corporate sponsor by positioning them as a serious and successful promoter of country music

-- Position Marlboro Country Music to the media as a leader in country music tours and a serious promoter of the best and brightest stars

-- Familiarize "non-country music" media with Marlboro and their role in the country music industry

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

PROGRAM TACTICS

CORE MEDIA PROGRAM

PRESS MATERIALS:

To publicize the existing tour we are currently creating a new press kit for the 1988 tour containing the following elements:

-- A general release on the 1988 tour positioning Marlboro as bringing new stars to the public;

-- A history of the Marlboro Country Music Tour and how it has evolved over the past six years;

-- A release announcing the National Talent Round-Up and highlighting the unique aspects, i.e. the winning prize being a demo tape with a noted producer;

-- A tour schedule;

-- A Marlboro Country Music fact sheet;

-- A show behind the show release highlighting the amount of manpower and production it takes to stage the show;

-- A critics sheet highlighting the best reviews from the past six years;

-- Biographies, fact sheets and photos of all the artists on the tour

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

To garner publicity for the tour we will approach:

-- music publications for features on:

- The tour in general and Marlboro's role in developing new talent
- The growth of the Marlboro tour over the past six years
- The national talent round-up

-- Lifestyle publications for features on:

- the individual artists and their personal lives

-- Business and marketing publications for features on:

- the business of corporate sponsorship
- the costs and manpower behind producing a major tour
- the benefits of completely owning a tour
- how to choose the right charity for your benefit

-- Tobacco and food trade publications for features on:

- how to promote a tobacco company sponsored tour

-- Syndicated columnists to place:

- special "tid-bits" on the artists and what they're doing during their free time

-- Video trade magazines for features on:

- technology behind the tour

Through daily research of the industry and continual contact with the artists' publicists we will create new story ideas as we see events happening.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MEDIA LUNCHEONS

We will arrange for Marlboro management to meet for lunch with specific media to discuss the tour and country music in general. These lunches will allow Marlboro to discuss with the media what their plans are and what sort of information the media is interested in receiving. In addition, we will be able to find out the media's feelings on the state of country music as well as any new and emerging trends.

OFF-SEASON PUBLICITY

The Agency will continually promote the tour and the artists during their "off-months" by keeping up to date with what the artists are doing with their free time. Additional "theme stories", for example, "How Alabama Celebrates Christmas" or "Recipes for a Country Christmas," will be developed. These ideas will be prompted through our constant contact with the artists' publicists.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

PHOTO OPPORTUNITIES

As seen in the enormous placement success of the Dolly Parton/Randy Owen/Second Harvest photo, arranging for unique photo opportunities is an excellent way to secure national publicity for the tour on the lifestyle and "people" pages. The Agency will continue in 1988 to arrange these photo opportunities by inviting local celebrities and other Marlboro celebrities to attend the concerts and setting up photos backstage.

In addition, we will arrange for photo opportunities with the artists in the off-season and in "other than Marlboro" markets. Once again, our close contact with the artists' publicists will allow us to know where the artists are and what they're doing and arrange for specific photo opportunities. These will also allow for the affiliates to participate whenever the artists are appearing in their area.

2048662702

Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MEDIA JUNKET

To familiarize the media with the 1988 tour we recommend a two-day media junket prior to the tour's kick-off concert.

We will invite top national media to participate in this event and get to know Marlboro Country Music's 1988 stars and tour. This idea was outlined by the Agency in a previous memo to Marlboro management and initial plans are currently under way for the junket.

The junket will: garner national publicity for the 1988 tour; position Marlboro as a major supporter and leader in country music; acquaint the "non-country music" media with the artists and tour.

To accommodate those media in tour markets outside of Nashville who cannot attend the junket, we suggest providing satellite interviews.

These interviews will reach large markets outside of Nashville without wasting travel time or money; give the affiliates a chance to participate by incorporating their local media and gain additional national publicity. Once again, this information was outlined in the Agency memo.

Having all the artists together in one location for a two-day period will also provide us with ample time to conduct some much needed media training.

2048662703

Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MEDIA DAYS

In addition to the national media junket we will continue to book the artists with national and local media during their New York media days. One idea is to book the artists as a group, with a Marlboro spokesperson, to speak about the state of country music and Marlboro's active role.

We are very excited about the media days scheduled at the artists' homes and are confident that these will present ample opportunities for national publicity. We will work with specifically targeted national media vehicles to secure one-on-one interviews with each individual artist based on their particular hobbies and lifestyles. Through a close relationship with the artists' publicists we will learn more about each artist and can better target media for each performer.

SPECIAL GUEST ARTISTS IN MAJOR MARKETS

By having unannounced artists appear at the New York, Chicago and Los Angeles concerts, Marlboro Country Music will increase its chances of securing national publicity. To keep the "surprise element" in tact, the media would be informed of the appearance of a special guest but not the identity of the guest.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The Agency will work with Marlboro in choosing the particular artists for each concert. Some possibilities are John Cougar Mellencamp and Lionel Ritchie, both crossover artists with some country background. This event would also present excellent photo opportunites as the guest artists perform on stage with the Marlboro artists.

NATIONAL TALENT ROUND-UP

The national talent round-up provides a tremendous opportunity to garner additional national publicity for the tour as well as credibility for Marlboro within the industry as a leader in country music promotions. By adding the new prizes (increased money and the demo recording contract) and inviting industry leaders, artists and media to participate as judges in the finals, Marlboro Country Music enhances its leadership role within the industry and gives further credibility to the national round-up.

We will approach a variety of national media to cover the entire round-up as a feature story, positioning Marlboro as a leader in discovering and promoting new talent. We also recommend that we find a band from last year who have gone on to further successes, for example the Jeff Dayton Band, and use them as spokespeople to announce the national round-up. They could also be the opening act of the finals.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

As discussed in the past, we will work with the national winners in promoting their band and booking them as Marlboro Country Music spokespeople. We could also set up a mini-tour for them as the Marlboro Country Music national talent winners and use them at any other Philip Morris events where they are appropriate. Once again these winners can be used to open up the 1989 national round-up.

SECOND HARVEST

To publicize Marlboro's role with Second Harvest, the Agency recommends choosing a spokesperson from Second Harvest and providing them with media training. Our first choice would be Philip Warth, president and chief executive officer, however we feel we should also train another person in case Mr. Warth's schedule does not allow for a lot of free time.

We could then book the spokeperson on national radio and television talk shows to speak on behalf of Second Harvest and the Marlboro Country Music tour. With the hunger problem so prevalent today we feel there would be a great deal of interest in a spokesperson from the nation's largest food bank.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Another suggestion to make Second Harvest more visible at the concerts is to have a covered wagon present in the venues' lobbies where the public could drop off canned foods. We've discussed this with Second Harvest and although they prefer cash donations, the canned goods would be a welcome donation at the local food banks. We could also have one of the artists come out to the wagon at some point during the concert to have a photo taken with the local food bank representative. We feel this would generate a great deal of local publicity.

To announce to the public the request for canned goods we could prepare a release, have signage at the ticket offices or have it printed directly on the ticket.

PROGRAM TACTICS

NEW EVENTS

COUNTRY MUSIC MAGAZINE

With the current popularity of country -- not just music but fashion and food, we feel there is a real need in the market for a good country music fan magazine. We are aware of the high costs involved in producing and distributing such a magazine, however we are confident that the retail tie-in and publicity opportunities that this magazine will present far outweigh the production costs. Through Philip Morris U.S.A.'s success with PM Magazine and our knowledge of the industry, there are a number of companies we could contact to produce and distribute this publication.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

We recommend that the magazine be a quarterly publication entitled "MCM - Marlboro Country Music -- The Magazine for Country Music Fans." Mailed to an initial mailing list of 100,000, additional requests to receive the publication can be made through forms available at point-of-purchase displays and at the concerts. In addition to the mailed distribution, the magazine can also be offered at the shows.

This magazine will be a high-quality, four-color publication similar to PM Magazine, featuring articles on Marlboro Country Music artists, as well as other country music performers. The magazine will also include short stories by noted writers, a style section, a faces and places section, a calender of country music events, a nostalgia/history section, a column by guest artists and an artist profile/interview.

This magazine will present a soft sell approach to promoting the tour as well as the artists. By featuring "other than Marlboro" artists as well as covering "other than music" topics, the magazine will not be viewed strictly as an advertising tool for Marlboro Country Music. Inviting industry leaders and media to contribute to its editorial content will help the magazine gain credibility.

MCM also positions Marlboro as a leader in the country music industry and will obtain publicity throughout the country, not just in Marlboro Country Music tour markets.

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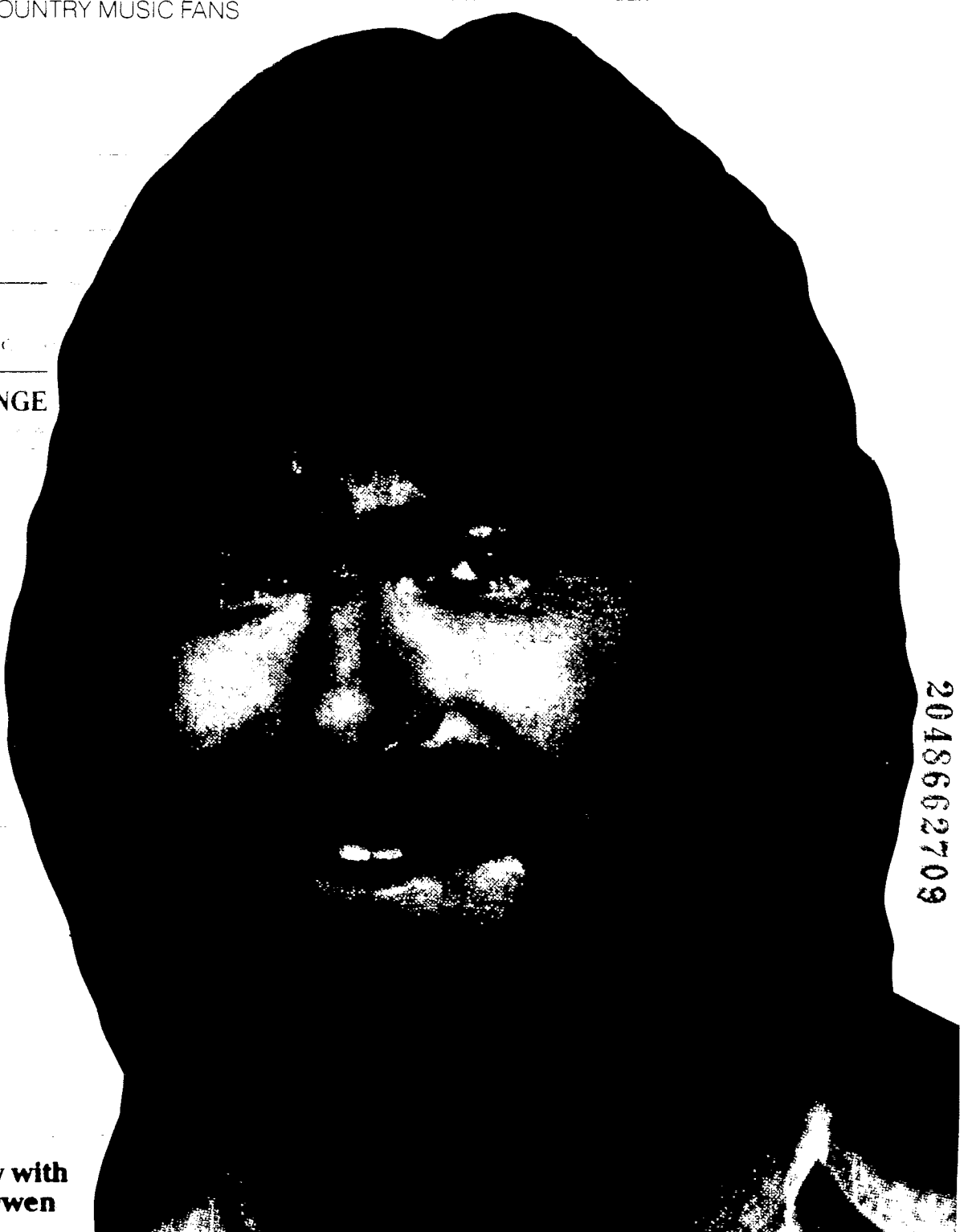
Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Spring 1988

MCM

Marlboro Country Music

THE MAGAZINE FOR COUNTRY MUSIC FANS



MARLBORO COUNTRY MUSIC ANNOUNCES THE 1988 TOUR

[illegible] performers
[illegible] stars
[illegible] legends

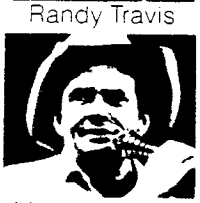
WESTERN WEAR

[illegible] cowboy chic

HOME ON THE RANGE

[illegible] story by
Thomas McGuane

Randy Travis



Merle Haggard

George Strait

The Judds

Exclusive interview with Alabama's Randy Owen

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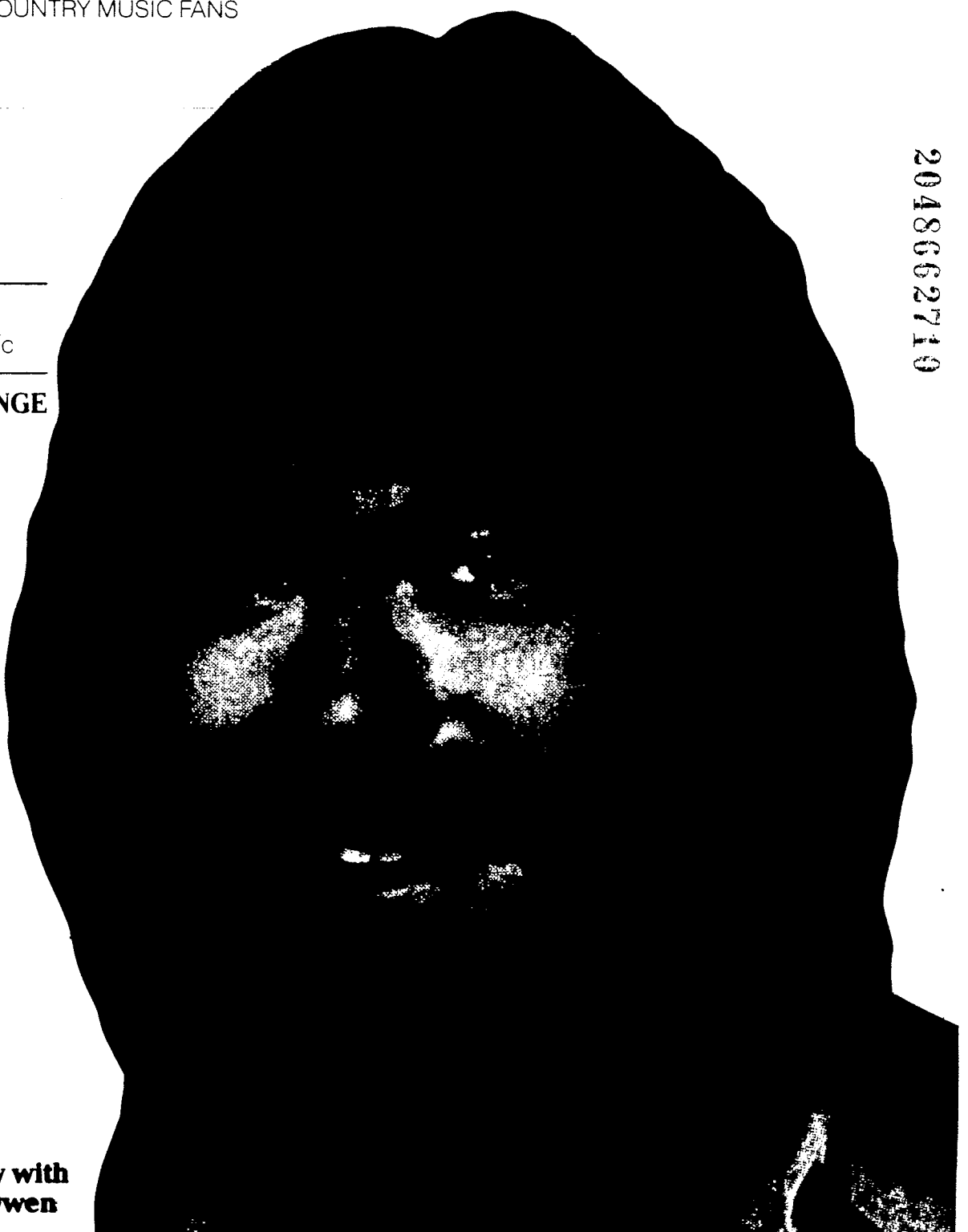
Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Spring 1988

Marlboro Country Music

MCM

THE MAGAZINE FOR COUNTRY MUSIC FANS



MARLBORO COUNTRY MUSIC ANNOUNCES THE 1988 TOUR

Meet the performers from the rising stars to the living legends

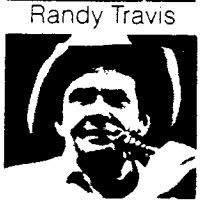
WESTERN WEAR

The latest in cowboy chic

HOME ON THE RANGE

a short story by Thomas McGuane

Randy Travis



Merle Haggard

George Strait

The Judds

Exclusive interview with Alabama's Randy Owen

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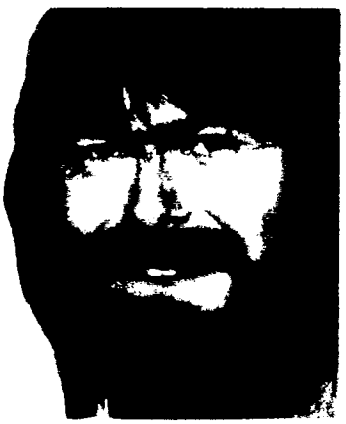
Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

VOL. 1, NO. 1 SPRING 1988

MCM Marlboro Country Music



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Guest columnist country music legend Merle Haggard

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Meet Randy Owen—lead singer of Alabama and three-year veteran of the Marlboro Country Music Tour

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

THE MARLBORO COUNTRY MUSIC AWARDS

To be identified in the industry as a leader in showcasing new talent and current country music stars, the Agency recommends holding a Marlboro Country Music Awards program. Because of the success of the CMA and ACM Awards and their respected position within the industry, it is important that Marlboro's award have a new angle. In keeping with Marlboro's role in developing and nurturing new talent and bringing the best of country music to the public, the Agency recommends the award be a "people's choice" award designed to recognize the best "new talent" in country music.

The award could be called the "The Marlboro Country Music Silver Spur Award" and ballots would be available at point-of-purchase as well as inserted in the MCM magazine and handed out at concerts.

To gain the optimum amount of support and publicity in its initial year, we recommend the awards ceremony be tied into an existing event within the country music industry. We suggest holding the awards ceremony, complete with performances by Marlboro Country Music artists, during the week of Fan Fair. At this time you will already have a

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

built in audience of more than 20,000 country music fans and more than 200 members of the media. This will also give Marlboro a unique role at Fan Fair which will keep Marlboro from getting "lost in the crowd."

Once again, to gain credibility within the industry and among the media, we would invite members of these respective fields to nominate artists. The nominees will not be limited to only Marlboro Country Music artists.

With the proper retail tie-in this could be a year-long effort resulting in strong publicity potential with regard to: the nominees, country music and tour publicity. By making the ballots available at point-of-purchase throughout the United States, Marlboro Country Music will be visible in markets the tour does not reach.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MARLBORO COUNTRY MUSIC PUBLIC RELATIONS PROGRAM 1988

OBJECTIVES

To assure that Marlboro Country Music is recognized among the public; the country music industry; and the media as the leader in country music concerts and promotions.

To position Marlboro Country Music as both a promoter of new talent and a leading force behind bringing the best of country music to the American public.

To generate national publicity for the 1988 Marlboro Country Music Tour.

AUDIENCE

The general public; specifically Marlboro's demographics - men and women age 18-34.

The leaders in the country music industry.

The national and local media.

STRATEGIES

Increase the public's awareness of country music and more specifically Marlboro Country Music's role in making the best of country music available to the public at a nominal fee.

Reinforce to industry leaders that Marlboro Country Music is more than a corporate sponsor by positioning them as a serious and knowledgeable promoter of first-rate concerts.

Position Marlboro Country Music to the media as a leader in country music tours and promoter of the best and brightest stars.

Familiarize "non-country music" media with Marlboro's role in the country music industry.

TACTICS

Publicize existing program
- Feature Placements
- Column items
- Press kit materials
- Media days
- Media junket
- Photo opportunities
- National talent round-up
- Second Harvest

Create new programs
- MCM Magazine
- Silver Spur Award
- Vietnam II
- MCM Reunion Concert
- Fan Fair 1988
- Mini-tour of the British Isles

Establish retail tie-ins
- Salute to the CMA's 30th Anniversary
- Traveler's Guide to Country Music
- 1988 Marlboro Country Music Tape

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

SILVER SPUR AWARD

Best New Act

Best Female Vocalist

Best Male Vocalist

Best Group

Best Album

Best Single

Best Video

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

SPECIAL EVENTS

VIETNAM II

Due to the overwhelming success of the Vietnam Veterans Benefit Concert, we strongly recommend holding a Vietnam Benefit II. The Agency suggests bringing back Bob Hope as well as other Marlboro Country Music stars, with proceeds going once again to the Vietnam Veterans Memorial Fund.

With the concert planned well in advance we will have time to approach long-lead publications to secure feature placements on the event. To secure attendance by other celebrities and politicians as well as garner additional publicity, the Agency recommends having an honorary chairman/emcee, either a politician of a member of the Vietnam Veterans Memorial Fund (many of whom are celebrities and sports figures).

MARLBORO COUNTRY MUSIC REUNION CONCERT

Another special event with the potential of garnering a large amount of national publicity, would be to hold a Marlboro Country Music concert at a large outdoor stadium

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

in the summer. The day-long event would be billed as a "Marlboro Country Music Reunion" concert and would join the biggest and brighest stars from Marlboro's six year history. The magnitude of bringing together so many of country music's best stars would definitely position Marlboro among the leaders of country music promoters. All proceeds could go to Second Harvest.

FAN FAIR

As discussed previously, Fan Fair attracts more than 20,000 of country music's most dedicated fans as well as national media and industry leaders. The six-day event includes concerts, sponsored by major record labels; seminars; and artists "booths." To gain recognition within the country music industry the Agency recommends that Marlboro Country Music participate in Fan Fair 1988, held in Nashville June 6-12. We feel that holding the Silver Spur Awards ceremony during this week is a perfect opportunity for Marlboro to take a leading roled in this event.

In addition, by sponsoring a Marlboro Country Music booth, Marlboro will have an additional presence as well as a vehicle to distribute its retail products. Marlboro could make its stars available for autographs at the booth as well as distribute copies of MCM Magazine and other retail give-aways.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MINI-TOUR OF THE BRITISH ISLES

A final suggestion for a special event would be to bring two Marlboro Country Music bands to the United Kingdom for an England/Scotland/Ireland mini-tour. Since country music has its roots in this area, there would be some great publicity angles about Marlboro bringing country music back to it roots. Because our main objective is to secure as much national publicity as possible, England, which has more United States news outlets than China and Russia combined, would be a perfect venue.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

RETAIL TIE-INS

COUNTRY MUSIC ASSOCIATION -- 30th ANNIVERSARY SALUTE

1988 marks the 30th anniversary of the Country Music Association. We recommend that Marlboro produce a pocket calendar/datebook, similar to the Virginia Slims Book of Days, highlighting the history of country music and saluting the CMA's 30th anniversary. This high quality publication could be mailed to the media and industry leaders as well as offered to consumers at point-of-purchase. In addition, order forms can be inserted in MCM.

Another way to salute the CMA is with a special issue of MCM devoted entirely to the CMA and its role in the history of country music.

TRAVELER'S GUIDE TO COUNTRY MUSIC BARS AND RADIO STATIONS

Another recommendation for a retail tie-in is to produce a calendar/datebook which includes a guide to country music bars and radio stations throughout the United States. We are aware that similar guides to country music radio

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

stations have been produced, however, this will be different because it will include bars that feature country music. Including bars will also allow for numerous retail tie-ins and sampling opportunities.

Each page would have a weekly calendar on one side and a photo of a bar or a logo of a radio station with accompanying informational copy on the facing page. Organized according to state and perfect for the country music fan who travels, this could be distributed through point-of purchase, with a carton offer or through MCM. In addition it could be mailed to industry leaders and the media.

MARLBORO COUNTRY MUSIC TAPE

One final recommendation is to create a new Marlboro Country Music tape featuring the 1988 artists and working with record stores in creating special displays for the tape. As in the past the tape can also be used as a retail give-away.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Marlboro Country Music

salutes the

30th Anniversary
of the
Country Music Association

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MARLBORO AUTO RACING

OVERVIEW

In two years of Indy Car Team sponsorship, Marlboro has achieved a preeminent role in the Series. By sponsoring a top Indy car team, four of the sport's best drivers and two premiere race events, Marlboro has succeeded in dominating the sport of Indy car racing in terms of visibility and publicity.

The 1987 season was punctuated with major accomplishments. National publicity on Marlboro drivers Emerson Fittipaldi and Kevin Cogan included articles in Yachting Magazine, Sports Illustrated, Playgirl and other national magazines. Marlboro auto racing received feature coverage on national television with segments broadcast on the "Today Show," "CBS Morning Program" and USA Cable Network's "Cover Story." Off-the-sports-page publicity was also achieved through articles about Emerson Fittipaldi's fashion line and Kevin Cogan's culinary capabilities. Media days were arranged for the Marlboro World Championship Team drivers in targeted race markets, as well as in major non-racing markets such as Chicago, Philadelphia and Washington, D.C., demonstrating the appeal and interest in auto racing in non-traditional racing markets. The inaugural Marlboro 500 and Marlboro Challenge were extremely successful, generating extensive publicity on both the local and national levels.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

In summary, the 1987 Marlboro Auto Racing program succeeded in maximizing Marlboro's national and local exposure, both on and off the sports pages and achieved the goal set out for 1987 of positioning Marlboro as one of the premiere Indy car sponsors.

OBJECTIVES

Our objectives in 1988 are to:

-- Maintain and expand Marlboro's leadership position in Indy car racing on the national level.

-- Increase national exposure for Indy car racing in general, and Marlboro Racing in particular, in non-traditional racing markets and media outlets.

-- Generate maximum publicity for the Marlboro Auto Racing program and specifically for the Marlboro Racing Team, the Marlboro 500 and the Marlboro Challenge on the national level.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

TARGET AUDIENCES

Target audiences that we will aim to reach include:

-- Males and females, 18-34

-- Potential auto racing fans

-- Non-auto racing and motor sports media

STRATEGIES

To meet our objectives, we have devised the following communications strategies:

-- Build awareness for CART and Marlboro among consumers by expanding coverage of the sport and by using new vehicles to reach potential auto racing fans.

-- Develop national publicity campaigns to publicize the new Marlboro Racing Team concept and the Marlboro 500 and Marlboro Challenge.

-- Work in tandem with CART to develop an Indy Car awareness campaign aimed at reaching non-racing media.

-- Utilize all Marlboro drivers extensively to publicize the various aspects of the Marlboro Racing program.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

CORE MEDIA PROGRAM

As we have done since the inception of the auto racing program, Doremus Porter Novelli will be responsible for all aspects of national publicity for the core program, including drafting a national press kit, developing new releases and generating national publicity for every aspect of the racing program. To achieve the objectives set forth, following are our recommendations for publicizing and expanding the core program:

MARLBORO RACING TEAM

The new name which will describe Marlboro's Team sponsorship in 1988 -- the Marlboro Racing Team -- is a concept which should be widely publicized to the media. Starting immediately, the Agency recommends that:

-- A press release announcing the name and Marlboro's plans to officially sponsor Emerson Fittipaldi should be distributed nationally.

-- All 1988 Marlboro press materials -- press kit covers, letterhead, rolodex cards, and interview banners -- should be designed with the Marlboro Racing Team name instead of Marlboro World Championship Team.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Editorial Schedule

We suggest that an editorial schedule of news releases, feature articles, bylined pieces and guest editorials be compiled for the entire year. The subjects of the pieces would include the Marlboro Racing Team, the Marlboro 500 and the Marlboro Challenge and the releases would be targeted to reach a certain segment of the media. The schedule would be structured so that information on the Marlboro Racing program will be disseminated to the press on no less than a biweekly basis. Following is a sample schedule for the first quarter of 1988:

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Subject	Release Date	Targeted Media
Announcement of Marlboro Racing Team	January 4	National
Pre-season testing and Team Personnel	January 18	Racing & Trade Media
"Notes" on Marlboro drivers' off-season pursuits	January 28	National
Marlboro Challenge feature on 1st qualifier	February 8	National
Release on Fittipaldi's involvement in Miami Boat Show	February 15	Boating Trades
Marlboro 500 Feature	February 22	National
Release on Marlboro Computer System	February 29	Auto & Computer Trades
Announcement of Marlboro Racing Charity	March 7	National
Marlboro Show Car Program	March 14	Auto & Racing Trades
Pre-race report for Long Beach	March 21	National

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Off-Season Publicity

Driver Appearances

Marlboro drivers, especially Emerson Fittipaldi, should be used on an opportunistic basis, as often as possible during the off-season. To do so, we suggest:

- Obtaining copies of each Marlboro drivers' schedule of appearances and activities during the off-season.

- Staying appraised, through CART, as to the activities of other Marlboro affiliated drivers, especially Marlboro 500 winner Michael Andretti and Marlboro Challenge winner Bobby Rahal.

- Arranging appearances for Marlboro affiliated drivers at other Philip Morris events or at newsworthy events taking place where they live.

Off-Season Racing Stories

In Indy Car Racing, perhaps more than any other sport, the athletes have no real "off-season." Shortly after the season ends, the drivers begin testing and preparing for 1987. As another way to generate off-season publicity, the agency will work on interesting one or two major newspapers such as The New York Times and The Los Angeles Times in doing a feature about how the drivers and teams prepare for the coming season.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

National Publicity

One of our primary objectives in 1988 is to generate national publicity for the Marlboro Racing program. Toward this end, we will approach targeted publications with specific angles. Major categories include:

Business	-- Business of putting on an Indy Car Race - the Marlboro 500 and the Marlboro Challenge.
	-- Importance of sponsorship in racing
	-- One of the richest races - the Marlboro Challenge.
Lifestyle	-- Profiles on Emerson Fittipaldi as well as the Marlboro Challenge and 500 drivers.
Fashion	-- Fashion of racing.
	-- Fashion layouts with Marlboro Challenge qualifiers.
	-- Features on Emerson, racing's most fashionable driver.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Computer	-- Marlboro Computer Systems
	-- CAR - computer aided racing - how technology helps cars go faster.
Leisure Magazines (golf, cooking, skiing, boating)	-- Features on Marlboro drivers and their specific hobbies and interests
Inflight Magazines	-- Profiles on drivers and features on the Marlboro 500 and Marlboro Challenge.
Racing Enthusist & Trade Publications	-- Marlboro show car program
	-- Bar nights
	-- Sweepstakes booth
	-- Marlboro motorhome

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Marlboro Computer System

The Marlboro computer system and affiliate network are extremely valuable assets in broadening the reach of the auto racing program and targeting additional media. To further extend these tools in 1988, we recommend:

- Devise a name for the computer system -- like Slimstat -- that can be used in speaking with the media, to familiarize them with the system.

- Publicize the computer system to the media through a pre-season mailing describing the system's capabilities.

- As part of the pre-season mailing, a questionaire should be sent to the media asking them to comment on their specific informational and photographics needs so that we can service them properly throughout the year.

Another way to more fully utilize the computer system is to subscribe to and use Compuserve. Compuserve is an on-line electronic news service that hundreds of media around the country use regularly. As a subscriber, Marlboro can send new releases or pre-race reports across the system to reach important members of the press. For instance, ESPN's Speedweek scans Compuserve before they go on the air and Associated Press writer Mike Harris reads it regularly.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Media Days

Conducting media days with the Marlboro race car drivers has been an important and successful element of the Marlboro Auto Racing program. Following are our recommendations and ideas for holding media days in 1988:

Drivers

The maximum number of allocated media days should be planned for Marlboro driver Emerson Fittipaldi and the other Marlboro Team drivers, as well as for Marlboro Challenge qualifiers, 1987 Marlboro Challenge winner Bobby Rahal and 1987 Marlboro 500 winner Michael Andretti.

Media Tour to Non-Race Markets

As you are aware, this past year Marlboro drivers conducted very successful media days in non-racing markets. We recommend that this continue and be expanded in 1988. Additional markets such as Atlanta, Dallas, Houston, Denver, Seattle, St. Louis and Cincinnati should be targeted, in addition to major markets like Washington, D.C., Chicago and Philadelphia.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Various Marlboro-affiliated drivers can be used for these media days, depending on which driver is the most potentially newsworthy in a certain city (i.e., Danny Sullivan in Denver since he lives in the area.)

Media Training

It is our recommendation that any driver who will be conducting a Marlboro media day receive media training prior to that day. Each driver should be trained to handle questions that arise regarding smoking and be coached to discuss the Marlboro Challenge and other elements of the Marlboro Auto Racing program.

Media Days at Drivers' Homes

In order to develop major magazine feature stories and other jackpot publicity, it is very advantageous to be able to offer the media the opportunity to interview a race car driver in his home. This worked effectively this past year when the "Today Show," Yachting Magazine and Sports Illustrated all interviewed Emerson Fittipaldi at home in Miami. As part of the schedule of media days in 1988, we recommend that at least one media day be scheduled in each of the Marlboro driver's homes and ideally in the homes of the Marlboro Challenge qualifiers (a similar clause has, as you are probably aware, been put in the country music artists' contracts).

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The Marlboro 500

Going into it's second year on the circuit, the Marlboro 500 has the potential to become the major Indy Car event on the circuit. Publicity received for the inaugural Marlboro 500 was excellent and with the ground work now well in place, the 1988 event should prove even more successful. Following are some suggestions for generating additional national exposure for this year's Marlboro 500:

- Tour of MIS for national non-racing media should be held several months prior to the race. Non-auto racing media and major national media should be invited on a tour of MIS conducted by a few of the drivers, ideally Michael Andretti, winner of last year's race and one of the top drivers such as Mario Andretti or Al Unser. If possible, pace cars rides could be given to the press.

- A celebrity race held during race weekend could garner additional national feature and entertainment publicity. The race, similar to the one held in Long Beach each year, would pit celebrities against one another in some form of stock car. For the race, which would be called the "Marlboro 500 Celebrity Race," we would invite celebrities with ties to the Detroit area such as Bob Seger, Tommy Hearns, Tom Selleck and Pam Dawber.

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We would also work to get other celebrities that are interested in racing such as John Oates and Christopher Cross to participate.

- Celebrities would also be invited to attend the race to further hype the event and get additional publicity in gossip columns and feature magazines. We have already begun work with MIS to develop a target list of celebrities.

- Pick someone famous or newsworthy to be the Honorary Grand Marshall of the Marlboro 500.

- To generate national publicity and exposure outside the Detroit market, we suggest that speaking engagements and media days be arranged for Michael Andretti, Roger Penske, the 1988 Indy 500 winner, and other newsworthy people connected with the Marlboro 500 in major markets such as New York and Los Angeles prior to the Marlboro 500. For instance, Michael Andretti could speak at the Madison Avenue Racing and Chowder Society monthly luncheon and then conduct interviews with the New York media.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Marlboro Challenge

Like the Marlboro 500, the first running of the Marlboro Challenge was a tremendous success. Our goal for 1988 is to expand the publicity for this race and develop additional national publicity opportunities. To achieve this, we suggest:

- Year-round publicity for the event including: regular press releases and driver media days at strategic points throughout the season.

- As discussed, we will work on generating national publicity for the Challenge in a variety of different media outlets including business and lifestyle publications.

- Hold a media/driver go-kart race with the Marlboro Challenge qualifiers halfway through the season. To gain the maximum exposure for this event, we suggest holding the race in the New York area prior to the Meadowlands at a location such as Action Park. A mini-event like this would provide the opportunity to generate exposure for the Challenge among the national and New York media.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Indy Car Awareness Campaign

To increase the visibility and publicity for Indy car racing on the national level and specifically in major markets, Marlboro, in conjunction with CART, should embark on a campaign to raise the awareness of Indy car racing among the non-racing media and among consumers. Various methods of doing this, some of which we have previously discussed in meetings, include:

- Develop a "hit list" of major media that will be targeted for an Indy car awareness effort. We will work very closely with these writers and editors to educate them but Indy car racing and encourage their coverage.

- Research, through an informal survey, what the media's perception is of Indy car racing, why there isn't more coverage and what they would be interested in writing about.

- Set up informal interviews and lunches between key writers and columists with various Indy car drivers, team owners and CART and Marlboro personnel.

- Invite key writers, editors and producers to attend an Indy car race as Marlboro's guests.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

- Sponsor a one-day seminar for the media on Indy car racing. The seminar could take place in New York City and speakers could include several Indy car drivers, team owners, a CART official and a few sponsor representatives.

Layman's Guide to Auto Racing

A booklet describing the various types of auto racing and the terminology associated with racing would be a very effective way to familiarize non-racing fans and media with the sport.

The book could contain descriptions of the major racing series, photos of the different types of cars, commonly used race terminology, schedules of the major events and interesting facts and statistics.

The booklet could be distributed to the media, (especially the sports media not familiar with racing) as well as to consumers, through retail promotions, at sweepstakes booths and perhaps at auto shows in conjunction with the show car program.

The booklet could also be a valuable tool for the drivers to talk about during media days, especially media days that take place in non-racing markets.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

New York Auto Racing Writers Club

As a way for Marlboro to take a leadership role in auto racing, we suggest that Marlboro, in conjunction with CART and a few of the prominent motor racing media, start a New York Auto Racing Writers Club.

The club would provide a forum for auto racing journalists to gather on a regular basis for meetings, seminars and press conferences. Lunches could be held on a bi-weekly or monthly basis with people from various areas of the racing community as featured speakers. Non-racing sports media would also be invited to attend the luncheons or other functions, thereby extending racing to the journalists who don't typically cover the sport.

The Marlboro Challenge -- An Adult Board Game

To broaden the awareness for Indy car racing on a national level and as a further tool to generate publicity, we recommend producing an adult board game about Indy car racing.

The game could be called "The Marlboro Challenge -- An Adult Car Racing Game," thereby increasing visibility for Marlboro, the Marlboro Challenge race and Indy car racing.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The game would be produced in a small, travel-size that would enable it to be shrink-wrapped and given away with a carton of cigarettes as a retail promotion. The game could also be distributed at Sweepstakes booths and given to the media. In addition, the game could be offered to an auto rental company or a major auto dealer (such as Penske Toyota) for them to use as a premium item.

The game would be set up like a race and would contain some general information and facts about Indy car racing.

To produce this game, we would approach a major game manufacturer, such as Coleco or Hasbro, two companies that our Agency has worked for extensively. Involving such a company would enhance the game's credibility and provide access to the game company's well established channels of distribution.

In addition to the visibility such a game would bring to the sport of racing, the game itself could be publicized. An entire publicity campaign would be developed to generate publicity for "The Marlboro Challenge." For instance, we would approach "Best Bets" columns in magazines and newspapers to include items on the game, as well as men's magazines and holiday round-up articles.

The Indy car drivers could also talk about the game during their media days.

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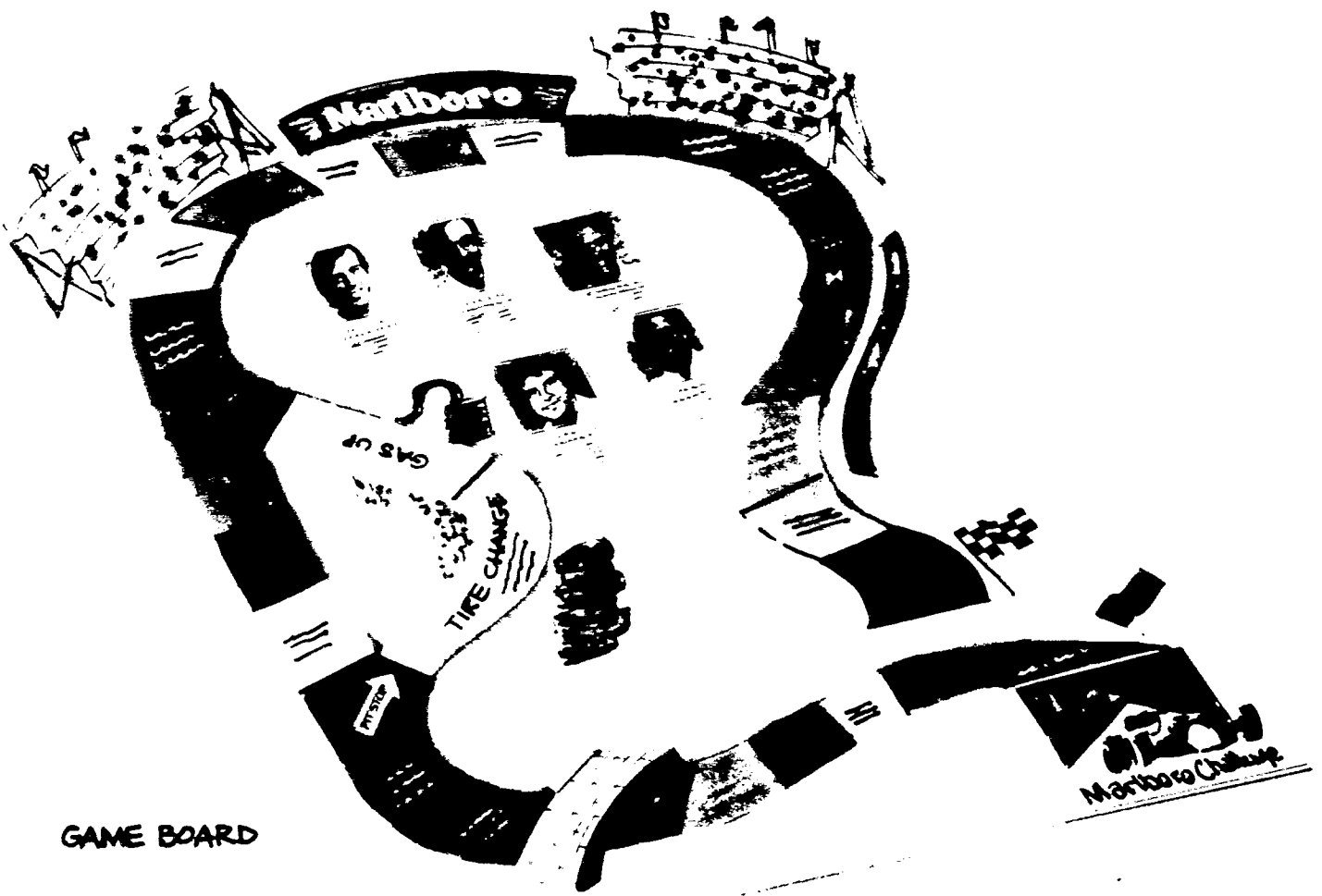
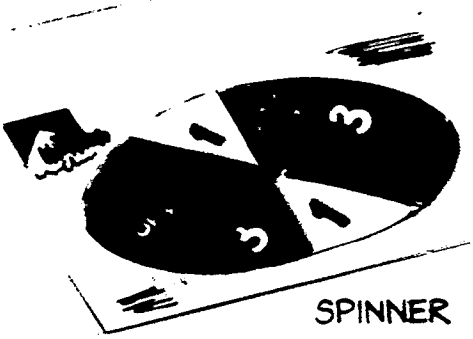
Marlboro

Marlboro Challenge



GAME BOARD



SPINNER

PLAYING PIECES

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The Art of Motor Racing -- By Emerson Fittipaldi

As you are well aware, Emerson has co-authored a book that has just been released on the art of motor racing. The book tells Emerson's own story and gives very practical advice to people interested in auto racing.

As part of the publicity program for 1988, we will publicize this book and in so doing, publicize Marlboro driver Emerson Fittipaldi. The book provides a whole new angle to approach feature magazines and television shows on behalf of Emerson and Marlboro.

This book would also make an excellent subject for a home video which Marlboro could use as a retail promotion and could be distributed in video stores throughout the country.

National Charity

To garner additional publicity and increased visibility for Marlboro Auto Racing in 1988, we recommend that Marlboro Auto Racing adopt a national charity as many of the other event promotions have done. In addition to serving a good cause, adopting a charity will provide another opportunity to generate publicity for Marlboro racing on a year-round basis, in a

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variety of non-sports media outlets. The Agency will research a number of appropriate charities, however, we do offer one initial suggestion.

The National Law Enforcement Memorial, honoring all federal, state and local law enforcement officers who die in the line of duty, was authorized by Congress in 1984. The Memorial will be a special tribute to the more than 1,500 law enforcement officers who have died over the last 10 years, as well as living memorial for the 600,000 active officers who risk their lives on a daily basis.

The Memorial will be built in Washington and groundbreaking must begin by October 19, 1989. The National Sponsoring Committee for this memorial includes Nancy Reagan, Senator Kennedy, Edwin Meese III and many other well-known figures who would lend additional publicity to the program.

Hamptons Celebrity/Charity Event

Each summer the Hamptons become a mecca of celebrities and social activity, with the pursuits of the well-known reported regularly by the media. To capitalize on this as well as to generate publicity for Marlboro and Indy Car Racing, we suggest holding a celebrity charity event on a summer weekend in the Hamptons.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The event would involve Marlboro drivers such as Emerson Fittipaldi and Danny Sullivan and as many celebrities as possible. The list of celebrities who summer on Long Island is extensive, and we would invite people such as Alan Alda, Liza Minelli, Peter Jennings, Tom Brokaw, Ralph Lauren, Mick Jagger and Cheryl Tiegs.

The celebrities will be invited to participate in a race event that will benefit charity. The event would be determined based in part on any track restrictions, but it could take any one of several forms, such as the Marlboro drivers teaching and demonstrating race techniques, or pace car rides or an actual celebrity race. To encourage participation and coverage, the event should benefit a charity, perhaps the National Law Enforcement Memorial, if Marlboro chooses to be involved with this.

The event could be held at Bridgehampton Race Track, a facility once considered the finest in the country where drivers like Bobby Rahal and Kevin Cogan have competed. There is currently a major effort taking place to revive the track and while approval would be needed to use the facilities for this event, we are very familiar with the new track owners.

This would be an excellent way to generate publicity for Marlboro racing among the entertainment and lifestyle media, as well as the sports press.

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The event also presents the opportunity for jackpot national exposure if ESPN would consider taping the event and airing a portion of it. ESPN broadcast many new events in the last year, including one hour of the Hampton Classic (Horse Show). Len Saffir was on the television committee for the Hampton Classic and is familiar with the necessary procedures for such arrangements.

Holding the event on a summer weekend in July would also be an effective way to generate pre-publicity for the Meadowlands and if Marlboro 500 or Marlboro Challenge drivers were used, for both of these events.

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MARLBORO AUTO RACING

OBJECTIVES

Maintain and expand Marlboro's leadership position in Indy car racing on the national level.

Increase national exposure for Indy car racing in general, and Marlboro racing in particular, in non-traditional racing markets and media outlets.

Generate maximum publicity for the Marlboro Auto Racing program and specifically for the Marlboro Racing Team, the Marlboro 500 and the Marlboro Challenge on the national level.

AUDIENCE

The general public, particularly males & females, 21-34

National and local non-racing media, as well as the auto sports press.

STRATEGIES

Increase awareness for CART and Marlboro among consumers by expanding coverage of the sport and by using new vehicles to reach potential auto racing fans.

Develop national publicity campaigns to publicize the new Marlboro Racing Team concept and the Marlboro 500 and Marlboro Challenge.

Work in tandem with CART to develop an Indy Car awareness Campaign aimed at reaching non-racing media.

Utilize all Marlboro drivers extensively to publicize the various aspects of the Marlboro Racing Program.

TACTICS

Publicize Core Program:

Publicize Marlboro Racing Team Concept
- Announcement release
- Incorporate name in press materials

Editorial Schedule
- Disseminate features & releases on regular basis.

Off-Season Publicity
- Driver Appearances
- Features on pre-season preparation

National Publicity

Marlboro Computer System
- Name system
- Publicize system
- Questionaire to determine media's needs
- Compuserve

Media Days
- Full schedule for all Marlboro affiliated drivers.
- Expand days in non-racing markets
- Media Training
- Media Days at drivers' homes

Marlboro 500
- Tour of MIS for non-racing media
- Marlboro 500 Celebrity race
- Pick celebrity as the Honorary Grand Marshall
- National media days
- National publicity

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MARLBORO AUTO RACING

OBJECTIVES

AUDIENCE

STRATEGIES

TACTICS

Marlboro Challenge
- Year-round releases
- Driver media days at strategic points in season
- National publicity
- Media/Driver go-kart race tied to Meadowlands.

Develop New Programs:

Indy Car Awareness Campaign
- Targeted hit list of media
- Research/survey media's interests
- Interviews with drivers & team owners
- Bring media to Indy car races
- Sponsor seminar on racing

Layman's Guide to Racing

Create N.Y. Auto Racing Writers Club

The Marlboro Challenge - An Adult Boardgame

Publicize Emerson Fittipaldi's new book
- Home video

Adopt a National Charity
- National Law Enforcement Memorial

Hamptons Celebrity Charity Event

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

MARLBORO SOCCER PRESENTATION

OBJECTIVES

-- To position Marlboro as the leading supporter of soccer in the United States on the local, national and international levels.

-- To generate publicity in local and national media for the four Marlboro Soccer Cup tournaments and for the sport of soccer in the United States.

-- To build and increase awareness of Marlboro's support of soccer, especially in the Hispanic communities.

AUDIENCES

-- Young male Hispanics

-- General population, specifically males and females, 18-34

-- Soccer and sports media

STRATEGIES

-- Conduct press conferences in four Marlboro Soccer Cup cities (Miami, San Antonio, Los Angeles, New York) two to three months in advance of each event and again during week of each event.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

-- Tie in Marlboro Soccer Cup of Miami and New York (or Los Angeles, as appropriate) to United States National Team and its participation in the 1988 Olympics and the American bid to host 1994 World Cup.

-- Publicize coaching clinics for Hispanic market in each of the four locales in conjunction with tournaments.

-- Generate local and national publicity opportunities throughout the nine-month period from December through August.

-- Utilize two national spokespersons, one each for the Anglo and Hispanic markets to represent the Marlboro Soccer Cup throughout the year

TACTICS

Although the four Marlboro Soccer Cups are part of a national program, they are in fact four separate and distinct events. Different teams are expected in each tournament and competition is divided into two distinct time periods - early spring and mid-August.

The target audiences for promotions are also distinct. The events in San Antonio, Los Angeles and Miami should appeal primarily to Hispanic audiences, while the New York event will also have great appeal to the Anglo community.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

The Hispanic audiences are similarly divided, with Mexican audiences in San Antonio and Los Angeles, but not in the other locales.

Because of this, the public relations program should be localized for the individual tour sites, thereby resulting in the greatest total publicity for Marlboro.

Notwithstanding the above, several aspects of the public relations campaign should be constant in each site, but customized for the local markets.

National Spokespersons

The national spokespersons will be trained and utilized in each market for press conferences and one-on-one interviews with both local and national media to generate publicity and tie the individual segments together.

There are few people who have the credibility to represent soccer in this country so finding the right persons will be difficult but the Agency will make every effort to fill this important role.

Among those to be considered for the Anglo market are National Team member Rick Davis or National Soccer Federation official Al Miller. For the Hispanic market possibilities include National Team members Hugo Perez, born in El Salvador, or Chico Borja, a native of Ecuador or a prominent former international star such as Carlos Alberto.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Press Conferences

Some two to three months before each tournament, a local press conference should be organized (such as the Dec. 17 conference in Miami), announcing the participating teams, dates, stadium, etc. These should be aimed at the local media, both Hispanic and Anglo.

Press kits should be prepared, containing releases on the individual tournament, background on the teams, specific information on star players, and history of Marlboro's extensive sports sponsorships.

A second press conference should be organized on the Wednesday before each tournament. Speakers should include players and coaches from each team. If travels plans make it impossible for players to participate, the conference should be on Thursday.

At both press conferences, Marlboro signage should be prominently displayed and a Marlboro spokesman should be included in the formal program.

Following the press conference, teams should have a training session, open to the media. This will increase the chances for television coverage.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Coaching Clinics

Coaching clinics for local Hispanic coaches will be organized in each city the weekend before the tournaments and the agency will mount a well-targeted campaign to publicize them.

Advance releases will be sent to the local media, concentrating on Hispanic print and electronic outlets (La Opinion, Los Angeles; La Prensa de Los Angeles; Diario Las Americas, Miami; El Sol de Texas; etc.) and soccer publications (Touchline, Miami; Soccer Week, New York; Soccer Match, Los Angeles; etc.)

Attempts will be made to generate a special newspaper supplement in advance of the tournaments. A promotional tie-in with a major local Hispanic paper could be explored to secure the supplement and maximize advance publicity.
Announcements will be prepared for distribution to state and regional soccer associations in the four areas for wide distribution to their memberships.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000

Team USA

Tournaments in Miami and New York have a major attraction for the non-Hispanic audience - the United States National Team. For the first time since 1972, the U.S. is likely to play its way into the main draw of the Olympics and this fact provides a strong hook for generating national publicity.

The key date for the Olympic bid is May 22, when the United States plays El Salvador in the United States (Indianapolis, St. Louis, or Palo Alto). A U.S. win or tie (or a loss or tie by El Salvador a week earlier or later) gives the U.S. the berth.

The Miami tournament comes before the deciding matches, while the New York event is after the May 22 date but a month before the Olympics begin.

Team USA's participation should be a major part of the Miami promotion. Players - one Anglo and one Hispanic - should be included in the pre-tournament press conference and marketed heavily to local print and electronic media. Ideally, these players would be from South Florida (or players who were on a Florida college or professional team), increasing the local interest.

Assuming the U.S. team qualifies for the Olympics, the New York event should be billed as the final major tune-up for South Korea. Again, players with local backgrounds would be selected to increase media coverage.

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The initial press conference for the tournament should be held in late May to maximize the fact that the U.S. has made the Olympics.

Note: If the U.S. team does not make the Olympics - a possibility, but not a likely one - Team USA will probably not participate in New York, so this aspect of the promotion would have to be scrapped.

National Media

Throughout the nine-month period, national media persons who have an interest in soccer will be targeted with story ideas. Most are people with whom Agency executives have strong personal and professional relationships.

Among prime targets are New York Times columnist George Vescey; New York Times Deputy Sports Editor Lawrie Miflin; syndicated columnists Paul Gardner, who writes for several national and international papers; and Jerry Trecker of the Hartford Courant, whose articles are syndicated on the Los Angeles Times News Service.

Back-to-back tournaments in Los Angeles and New York in mid-August provide an ideal situation for generating non-sports publicity for the tournaments in one or more airline magazines.

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Source: https://www.industrydocuments.ucsf.edu/docs/kkxl0000